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ABSTRACT

Two catalogs inventory wax cylinder collections, field recorded among Native American groups, 1890-1942. The catalog for Great Basin and Plateau Indian tribes contains entries for 174 cylinders in 7 collections from the Flathead, Nez Perce, Thompson/Okanagon, Northern Ute, and Yakima tribes. The catalog for Northwest Coast and Arctic Indian tribes contains entries for 498 cylinders in 20 collections from the Carrier, Clackamas Chinook, Clayoquot, Mainland Comox, Polar Eskimos, Halkomelem, Ingalik, Kalapuya, Kwakiutl, Makah, Nitinat, Nootka, Quileute, Shasta, Squamish, Tlingit, Tsimshian, Tututni, and Upper Umpqua. Collectors include Frances Densmore, Leo Joachim Frachtenberg, and 10 others. Catalog introductions provide information about the collectors and their aims, the circumstances of recording expeditions, and aspects of classification. Collection introductions summarize basic information about scope, organization, recording locations and dates, institutional affiliations, and collectors. Individual entries include cylinder number, Archive of Folk Culture number, number assigned by collector, duration and quality of recording, collector's description of contents, performer, location and date of recording, and technical notes. Selected bibliographies contain published and unpublished materials: 34 references for the first catalog; 70 references for the second catalog. Maps show sites of field recordings. (SV)

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THE FEDERAL CYLINDER PROJECT

A Guide to Field Cylinder Collections in Federal Agencies

VOLUME 3

GREAT BASIN/PLATEAU INDIAN CATALOG
NORTHWEST COAST/ARCTIC INDIAN CATALOG

Edited by
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American Folklife Center

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3

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THE AMERICAN FOLKLIFE CENTER

The American Folklife Center was established by the Congress of the United States in 1976 with the passage of Public Law 94-201, the American Folklife Preservation Act. The center is charged with "preserving and presenting American folklife" through programs of research, documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving folk traditions in the United States.

The center's program has been arranged to fulfill four major goals: the coordination of folk cultural activities, assistance to folklife agencies and specialists in various parts of the country, research and archival service, and model programs and publications.

The Archive of Folk Culture

The Archive of Folk Culture became part of the American Folklife Center in 1978. Since its founding in 1928, the archive has assembled at the Library of Congress one of the most significant collections of folklife materials in the world. It controls audio recordings containing folksong, folk music, folk tales, oral history, and other forms of traditional expression; holds over seventy thousand pages of manuscript material; and maintains a reading room with books and periodicals dealing with folk music and folklore chosen from the thousands of relevant items in the Library's collections.

As part of its reference service, the archive prepares and publishes numerous guides, finding aids, bibliographies, and discographies which are available to the public at no charge. It has also published LP recordings of folk music and folklore, available for purchase at the Library or by mail.

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PREFACE

In 1979 the American Folklife Center at the Library of Congress inaugurated the Federal Cylinder Project to duplicate onto preservation tape, document, and catalog field-recorded wax cylinders in the Library's Archive of Folk Culture and in other federal agencies. Of the approximately ten thousand cylinders or tape copies of cylinders now in the archive's collection, almost seven thousand document the music and language of nearly one hundred and forty Native American groups. Many of these cylinders were recorded under the auspices of the Bureau of American Ethnology by pioneers in the developing disciplines of anthropology, linguistics, folklore, and ethnomusicology, and contain materials of enormous cultural and historical value both for scholars and for the peoples among whom the cylinders were recorded.

Because of the abundance of Native American recorded material in the Library's collections, the cylinders containing American Indian music and spoken word have been grouped into catalogs that correspond generally to the culture areas outlined in George P. Murdock and Timothy J. O'Leary's *Ethnographic Bibliography of North America* (New Haven: HRAF Press, 1975). Ten such catalogs are to be issued, bound in six volumes. The present volume, containing the Great Basin/Plateau and Northwest Coast/Arctic catalogs, is the third in the Federal Cylinder Project series. Volume 2 (1985) contained the Northeast and Southeast catalogs. Future Native American volumes include the Plains catalog, the Southwest-Navajo catalog, and the Southwest-Pueblo catalog, as well as a composite volume containing three catalogs: Southwest-Apache, Papago, and others; California; and Middle and South America. The Native American catalogs are bracketed by two volumes published in 1984—Volume 1, an introduction to the Federal Cylinder Project and an inventory of the entire collection, and Volume 8, a description of early anthologies of cylinder recordings.

How To Use This Catalog

The Basin/Plateau and Northwest Coast/Arctic catalogs share the general format already established in earlier volumes of the Federal Cylinder Project catalog series. Although physically bound into one volume, the catalogs are distinct units, each having a separate introduction and bibliography. Each catalog is divided into collections arranged alphabetically by culture group names; modifications of the basic catalog format are introduced wherever necessary to meet the requirements of individual collections.

Introductions preceding each collection summarize basic information concerning collectors, performers, recording locations and dates, institutional affiliation or sponsor of the collector, provenance of the cylinders, and numbering systems applied to the cylinder recordings by the collector or sponsoring institution and the Library of Congress. Also included is information about published and unpublished documentation (transcriptions, field notes, and the like), particular problems in the recording or identification of cylinders, genres, concordances, and related studies.

Entries within a collection refer to individual cylinders, the basic organizational unit in Cylinder Project cataloging. The format for a cylinder entry typically includes the following elements:

CYLINDER NO.
The number assigned by the Archive of Folk Culture to cylinders in the collections of the Library of Congress.

AFS NO.
The reference numbers assigned by the Archive of Folk Culture to discs and tape reels on which the cylinders have been duplicated. This element thus specifies the location of cylinder recordings on the preservation tapes used for listening and dubbing purposes.

ORIGINAL NO.

The number assigned to a cylinder by the collector, sponsoring institution, or other archive. Designations for this element may vary for different collections. In the case of the Frances Densmore recordings, for example, the element is designated **BAE CAT. NO.** (Bureau of American Ethnology catalog number), a number which Densmore assigned to individual songs on cylinders as she processed her material for the BAE [see below].

TIME

The duration of an entire cylinder or of segments of a cylinder if dubbed separately, from the beginning to the end of the cylinder noise. The starting times of individual bands or items on a cylinder are given in brackets in the section labeled **DESCRIPTION.**

QUALITY

Relative and subjective judgment of the sound quality of the original cylinder (or of the disc copy given to the Library in lieu of the original cylinder). Special technical problems pertaining to the sound or condition of the cylinder are included in the **NOTES.**

DESCRIPTION

The collector's assigned titles or identifications of the contents of a cylinder. Editorial notations are enclosed in brackets; these include the starting times of individual bands or items on a cylinder, and supplementary information clarifying elements in the basic description. Timings are given for the first program segment only if it starts more than fifteen seconds after the cylinder begins. Multiple renditions or verses of a song are not indicated unless the singing is broken by long pauses or specific markers such as extended whoops. Brackets also enclose descriptions or designations for songs not identified by the collector.

PERFORMER

The name and identification of the performer, if known. Frances Densmore often identified the order in which a particular singer recorded his or her songs by assigning performer numbers; these appear in parentheses or brackets next to the performer's name, the brackets indicating that the performer number was deduced from context and not actually written on the cylinder box or on Densmore's BAE catalog cards.

LOCATION

The site where the recording was made; included only if the collection was made at more than one location.

DATE

The date of the original recording, if known; included only if the collection was recorded on several dates. A bracketed entry indicates that a date has been assigned on the basis of contextual evidence rather than on specific documentation.

NOTES

The annotations for each cylinder. This includes specific technical information concerning the sound quality of the cylinder. Among the terms used are:

Beating	Rhythmic knocking caused by deep scratches or cracks across the cylinder grooves.
Echo	Faint but pronounced repetition of recorded signal caused by improper or double carving of grooves on the cylinder.
Machine noise	Audible hum or rumble of the cylinder recorder (or in some cases of the machine used in dubbing the cylinder onto a disc).
Overmodulation	A kind of distortion generally caused when the performer was too close or sang too loudly into the recording horn.
Speed warp/ Sprung start	A distorted sound caused by the needle being placed upon the cylinder before the speed of the machine had stabilized; speed warp also occurs in the middle or at the end of the program if the spring-driven recording machine wound down.
Surface noise	Noise caused by exudation or mold on the cylinder.

The notes also include indications of the presence of reference pitches (usually the note A or C sounded on a pitchpipe to provide a reference when determining the correct playback speed of a given cylinder), announcements by performers or collectors, and unusual breaks or pauses in the program. Additional documentation is taken from sources such as labels on cylinders and boxes, published and unpublished manuscripts, and accompanying correspondence.

Modifications to this basic format are described in the introductions to each collection.

Certain abbreviations for institutions and frequently cited publications appear throughout the volume:

AA = *American Anthropologist*
APS = American Philosophical Society
BAE = Bureau of American Ethnology
HNAI = *Handbook of North American Indians*
IJAL = *International Journal of American Linguistics*
NAA = National Anthropological Archives (Smithsonian Institution)

Other abbreviations will be noted in the introductions to specific collections.

About the Densmore Recordings

In a letter dated August 1, 1940, Frances Densmore offered the following advice to John M. Cooper, an anthropology professor at the Catholic University of America, who was about to go into the field to record Gros Ventres music:

> The dealer will give you full instructions for using [the Presto recording machine], and the operating of the machine is of secondary importance. The psychology of managing the Indians so as to secure the best songs, sung in the desired manner, is the most important factor in the work, in my opinion. I will take pleasure in giving you the benefit of my experience in this regard. I had to formulate my own method, but I find that it gives equally good results in all tribes. It is gratifying to know that you are to preserve the Gros Ventres songs. As you know, there are some songs of this group in my "Mandan and Hidatsa Music," though I used only the term "Hidatsa."

She appended a page of notes which summarized her thirty-plus years of cylinder recording experience:

> Before actual recording is begun, it is sometimes a good plan to have an "open house" where everyone is shown the apparatus, sees it in use, and, perhaps, some test records may be made at that time—so all curiosity is satisfied. This may be followed by a promise that everyone can come again, and hear the records, if they will keep away while work is in progress.
>
> Only the interpreter and singer should be present when songs are recorded unless they want a "witness" or someone to consult.
>
> Only one singer at a time, unless the records are for "exhibition purposes," and to show concerted singing.
>
> An Indian drum does not record well, and a rattle does not record at all. A short stick on a pasteboard box gives the percussion without resonance, which is all that is wanted unless the records are for exhibition use—or, unless the Presto works differently from the phonograph. That can be determined by experiment.
>
> Each song should be sung through several times, followed by a distinct pause. Singers should not be allowed to "*run their songs together.*"
>
> It is safest to get information before recording the song. Translations can safely follow the recording.
>
> All "yells" must be strictly forbidden, if the records are to be transcribed. It is also a waste of space on the blank to let them "talk," and announce the song in the native language, etc.
>
> It does not pay to have them "rehearse" a song audibly—they should "run it over in their mind," then record it. Often, a "rehearsal," which is not recorded, is better than the recording.
>
> The singer must never be allowed to think that he is in charge of the work. A strict hold must be kept on him.
>
> Singers should be checked by general reputation. Loud voices are not essential, and men who sing at dances are apt to be too free-and-easy.
>
> It is not wise to take too many songs from one singer, nor let a man sing too long at a time.

The song was the basic organizing unit for Densmore's studies of American Indian music. While on fieldtrips, she usually assigned a consecutive field and/or performer number to each complete song on a cylinder. On occasions when she recorded songs from singers on two or more fieldtrips, she sometimes continued the numbering sequence from the first trip to the second; at other times she started over with "1" again. Individual songs were carefully examined and considered for inclusion in the monographs for the Bureau of American Ethnology, and those selected for publication were given separate catalog and serial numbers (assigned sequentially to each song in the order in which it appears in a monograph), and genre series letters—for example, Bear Dance *(a)*. Because Densmore's numbering systems were not necessarily consistent from collection to collection, or even within collections, variations will be explained in the introductions to her materials.

Her criteria for selecting a particular song for publication were not always clear; she seemed to be more interested in melodic comparisons than in text, genre, or individual performances. Notations on the labels of cylinder boxes suggest that she "discarded" songs that sounded too much like others or were otherwise not of interest to her. Entire cylinders labeled "discard" were sometimes shaved and reused or thrown out altogether.

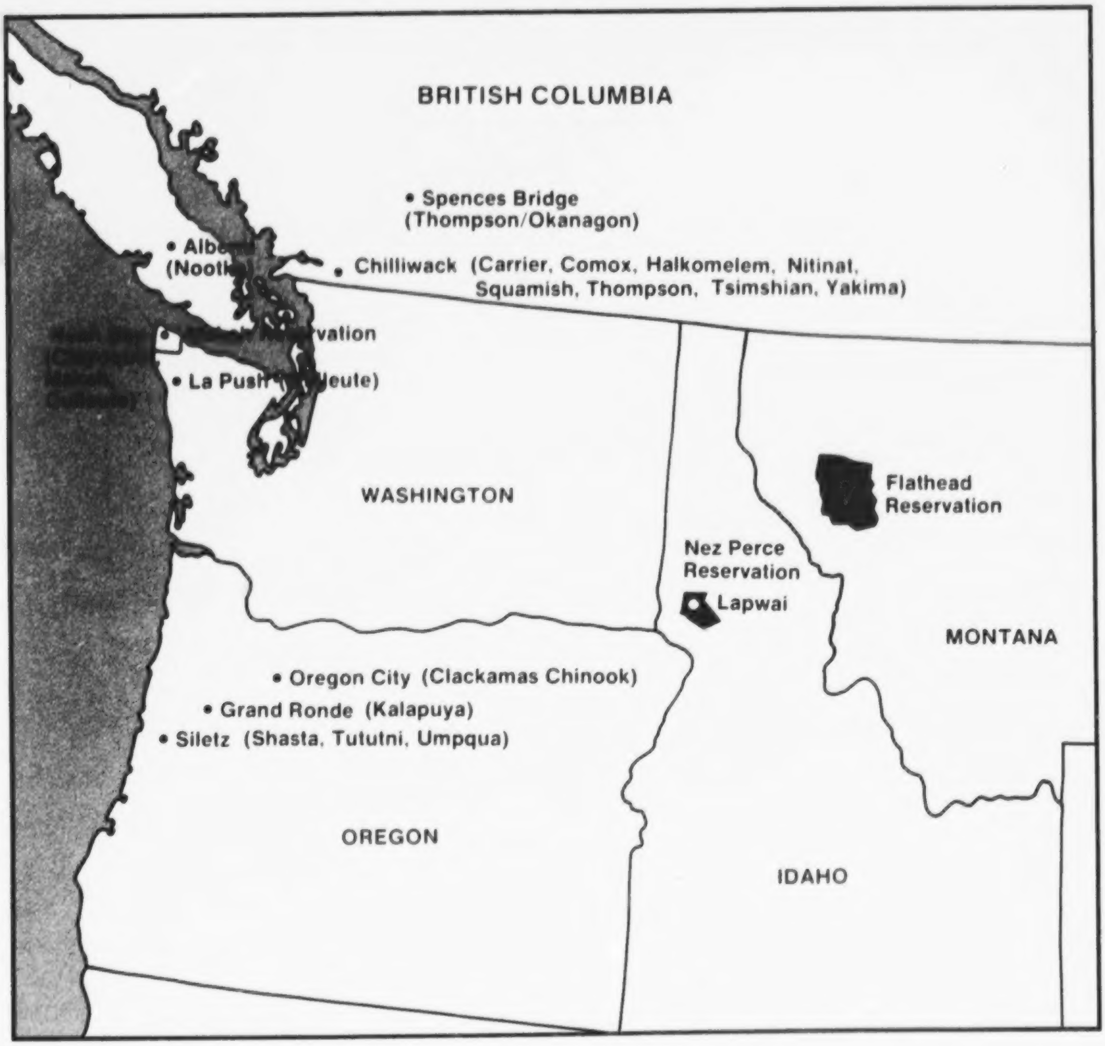
Densmore's philosophy was reflected in the way she structured the duplication of some of her cylinder recordings on aluminum and acetate discs at the Library of Congress in the 1940s. Since she apparently intended the recordings to supplement her monograph series—some disc anthologies were subsequently released by the Library—the cylinders were duplicated in the order of their assigned BAE numbers rather than in the sequence in which they were initially recorded. In the case of a cylinder containing several songs, not all of which were published, the entire program was not always duplicated, but even if it was, the engineer's logs may list only the BAE-numbered songs and not the "discards."

Densmore's approach to American Indian music study and her preoccupation with publications create problems in comparing the recordings with transcriptions, monographs, and other documentary material. Her published transcriptions are essentially melodic outlines and generally ignore elements of performance such as inflections, paramusical elements, multiple voices, drum and rattle beats, and repetitions. Songs that she labeled "Repetition" and "Duplicate" are usually individual variants of a song rather than duplicates in the strict sense. But it should also be remembered that Densmore worked with an enormous amount of material, over two thousand cylinders and several dozen culture groups, and her legacy to Native Americans and scholars is invaluable.

The work of identifying and documenting the contents of many of these collections could not have been completed without the assistance of many researchers, archivists, and cultural specialists. We are indebted to Stephen Dow Beckham, Carey Caldwell, Ada C. Chapman, T. Givon, Victor Golla, David Katzeek, Loran Olsen, William Seaburg, Sunshine Cloud Smith, Wayne Suttles, and Thomas Vennum, Jr.; also to Stephen Catlett and Beth Carroll-Horrocks of the manuscripts division at the American Philosophical Society Library; Tania Yakimowich of the archives at the Glenbow-Alberta Institute; Nina Cummings of the Photography Department, Field Museum of Natural History; Victoria Swerdlow and staff members of the Peabody Museum at Harvard University; and the staff of the National Anthropological Archives and the office of the *Handbook of North American Indians*. Our thanks are also extended to the staff members of the American Folklife Center and the Archive of Folk Culture, and to our editors, James Hardin and Staffan Rosenborg.

Sites of Great Basin/Plateau and Northwest Coast/Arctic Field Recordings

Chicago (Kwakiutl) and Washington, D.C., (Nez Perce) not shown


BRITISH COLUMBIA
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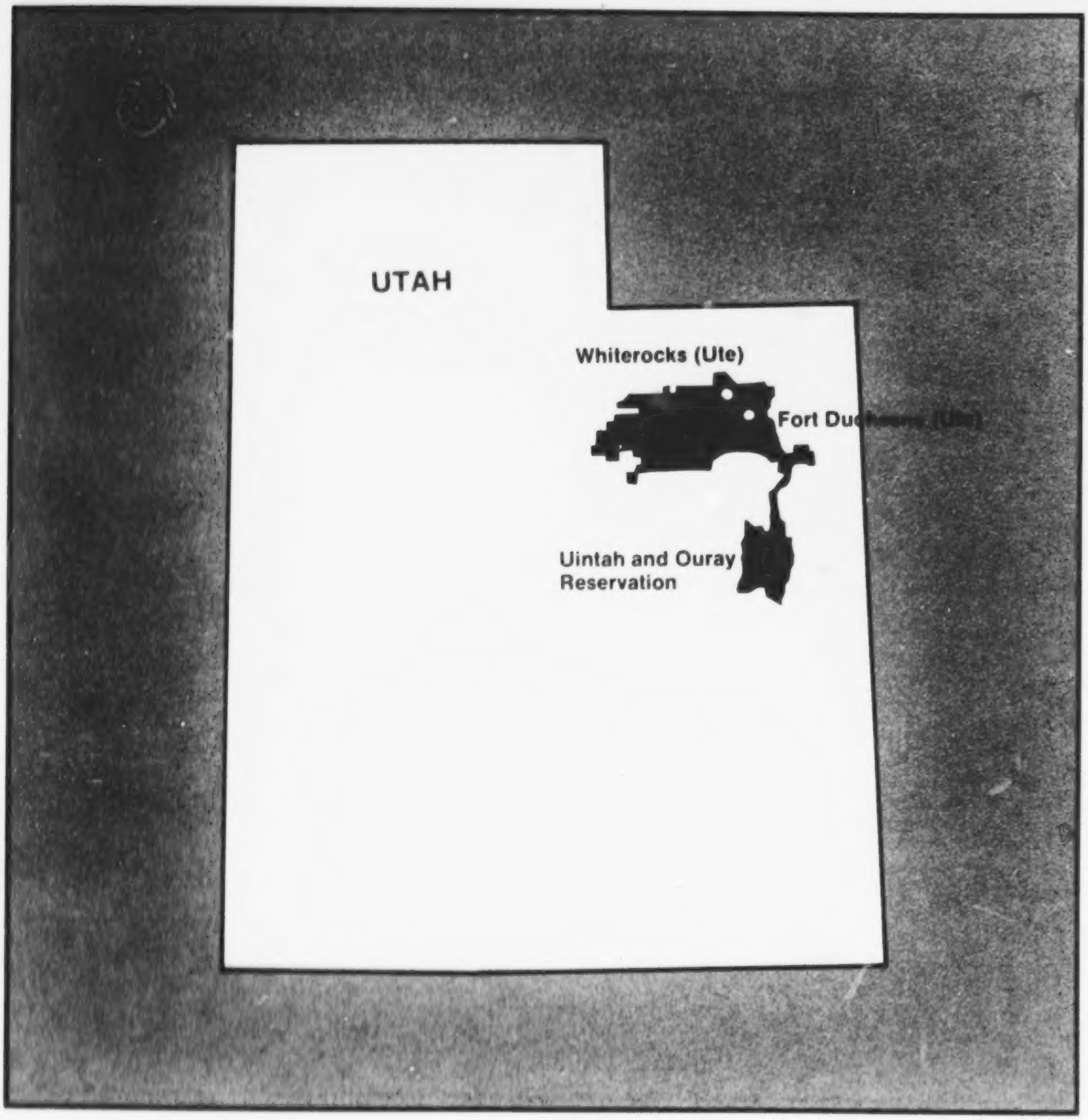
(Thompson/Okanagon)
• Albe
(Nootk
• Chilliwack (Carrier, Comox, Halkomelem, Nitinat,
Squamish, Thompson, Tsimshian, Yakima)
rvation
• La Push
eute)
WASHINGTON
Flathead
Reservation
Nez Perce
Reservation
Lapwai
MONTANA
• Oregon City (Clackamas Chinook)
• Grand Ronde (Kalapuya)
• Siletz (Shasta, Tututni, Umpqua)
OREGON
IDAHO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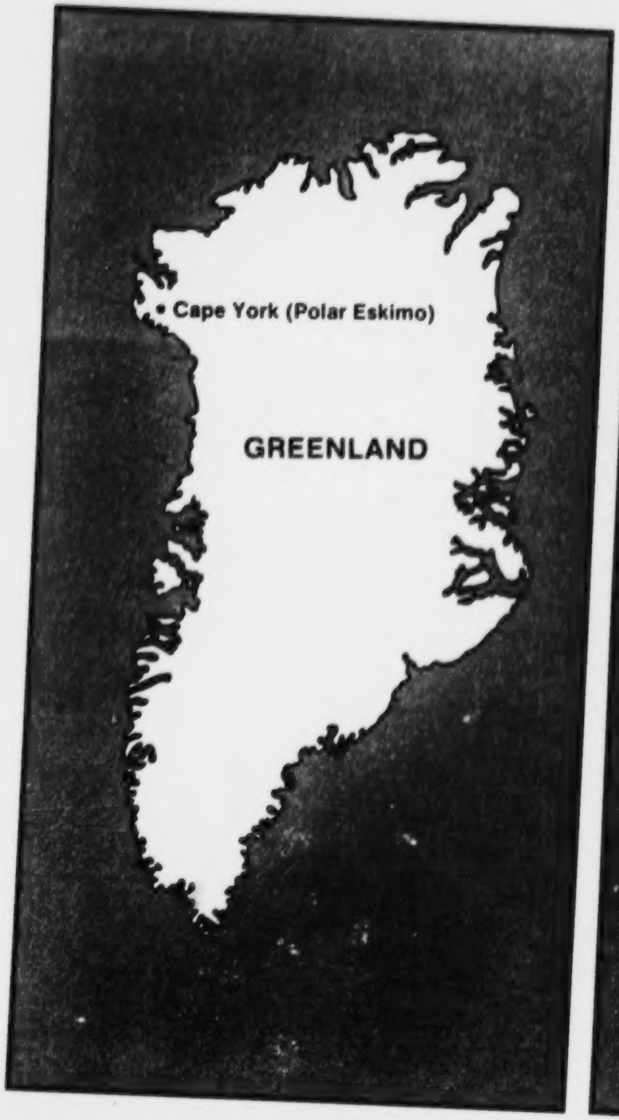
Uintah and Ouray
Reservation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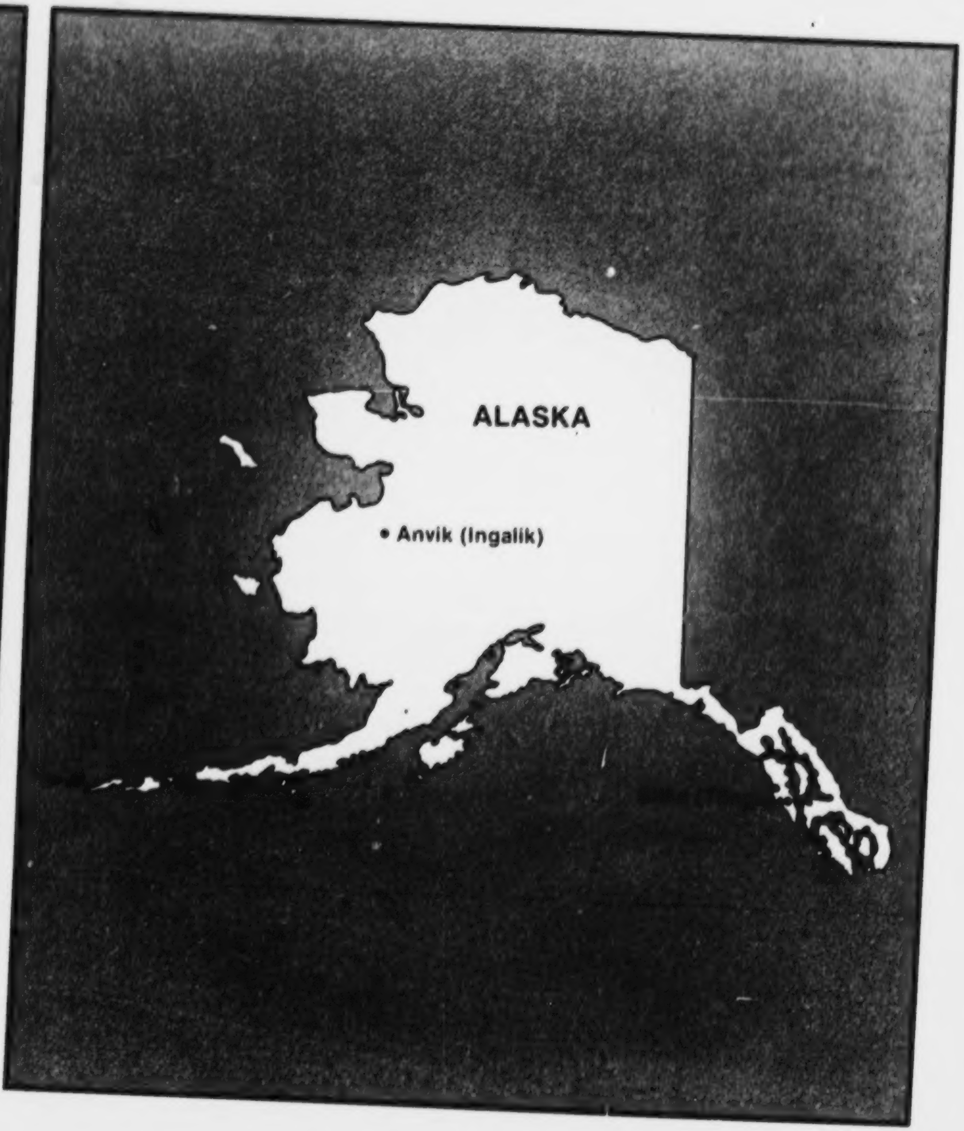
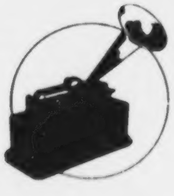
GREENLAND

13


ALASKA
Anvik (Ingalik)

14



GREAT BASIN/PLATEAU INDIAN CATALOG

INTRODUCTION

In his article on Great Basin music in volume 11 of the *Handbook of North American Indians*, Thomas Vennum, Jr., notes that "early collecting in the Basin, even more than elsewhere in North America, was uneven and sporadic" (p. 682). Reflecting that sparsity of research, this catalog is limited to seven cylinder collections from the entire Basin and Plateau areas. Of the seven, only one of the collections is substantial.

The largest collection is Frances Densmore's Northern Ute material recorded on two short trips to Utah. When Densmore worked with the Ojibwe, Menominee, and Winnebago people living relatively near her home in Red Wing, Minnesota, she had the option of making repeated visits, perhaps searching out specific performers or song genres and filling in any gaps that she may have perceived in her collecitons. In the case of the Ute recordings, these options were limited, in part because Densmore was initially met with suspicion (see the **NOTES** for the last cylinder in the collection) and especially because her second trip was cut short by illness. Though the index to her monograph on Northern Ute music mentions many song genres, the collection may be less comprehensive than such a list would suggest.

This is even more the case for Densmore's Thompson Indian collection. In a ten-day visit to a hop-picking camp outside of Chilliwack, British Columbia, she recorded approximately 120 cylinders from a mixed group of Northwest Coast and Plateau people. The collection is limited to the repertories of individuals who happened to be at Chilliwack and who had the time to sing for her. Densmore divided the Chilliwack cylinders into Nitinat, Salish, Thompson and Fraser River, and Tsimshian components as she analyzed and then delivered them to the Bureau of American Ethnology [BAE]; later she added fourteen cylinders labeled "Chilliwack" to the collection already in federal agencies. These categories of tribal identification have had to be modified for this volume; for example, the initial group of forty-four "Thompson and Fraser River" cylinders contained fourteen Thompson, eighteen Halkomelem, ten Squamish, and two Nitinat recordings. The Thompson Indian materials as well as a single Yakima cylinder are described in this catalog, while the bulk of Densmore's recordings made at Chilliwack are found in the Northwest Coast catalog.

The Yakima cylinder mentioned above is not the same cylinder listed as "Yakima" in Densmore's reports to the BAE and in the initial Federal Cylinder Project [FCP] inventory (volume 1 in the catalog series). The latter cylinder contains a Yakima song (BAE 1505) sung by a Makah person. In keeping with the policy of labeling material by the tribal affiliation of the performer, the song is included in the Makah collection.

Among the other materials in the Basin/Plateau catalog are Herbert J. Spinden's and Alice Fletcher's Nez Perce cylinders, the latter including songs by Chief Joseph recorded on one of his trips to Washington, D.C. The work of the somewhat lesser-known ethnologist Claude Everett Schaeffer is represented by six Flathead recordings. A single Thompson/Okanagon song recorded by Franz Boas is also included (part of the Erich Moritz von Hornbostel Demonstration Collection, it was previously described in volume 8 of the FCP catalogs).

In the initial FCP inventory, one cylinder recorded by Thurlow Lieurance was listed as "Nez Perce" and two as "Ute." Both attributions are problematic. The "Nez Perce" cylinder is among a series of recordings made in Montana and is almost certainly Crow; it is included in the Plains catalog. One of the "Ute" cylinders appears to be a Tewa Owl Dance song; the second is listed as "Ute" on one list, "Tewa" on another. Lieurance' classification methods are unclear; he may have recorded Tewa singers performing a Ute song, for example. Without additional documentation, however, none of these cylinders can definitely be included among the Basin/ Plateau collections.

Another borderline case is the small Mono collection of Charles Lummis. Some of the songs are Paiute, which suggests that the recordings could be Eastern Mono and thus Great Basin material. But the additional attribution, "North Fork," places this collection among the California materials.

It is clear, then, that the Library of Congress cylinder collections represent only a small percentage of the groups who lived in the Great Basin and Plateau areas and undoubtedly an even smaller percentage of the song repertoires that may have been used or known during the period when field-recorded cylinders were being made (1890-ca. 1942). While more comprehensive collections exist elsewhere for some groups (for example, the early Boas collection of Thompson cylinders in the Canadian National Museum and the more recent Flathead recordings by Alan Merriam in the Archives of Traditional Music, Indiana University), the scope for comparative studies, either diachronic or synchronic, is more limited than is true for other cultural/geographic areas. Nonetheless, the Great Basin/Plateau catalog contains historical documentation of value not only to researchers interested in Native American traditions but to the descendants of the people who permitted their songs and words to be recorded on cylinders.

FLATHEAD INDIAN MUSIC

THE CLAUDE EVERETT SCHAEFFER COLLECTION

COLLECTOR: Claude Everett Schaeffer (1901-1969)

PERFORMERS: Paul Antoine, Cecile Big-Knife, John Delaware, Sophie Moise, Louis Nine-Pipe, Peter Pichette (1877-1955), Martine Vanderburg, Victor Vanderburg

LOCATION: Jocko Valley, Montana

DATE: Summer 1934

SPONSOR: American Museum of Natural History

PROVENANCE: Helen Heffron Roberts

CYLINDER NUMBERS: 190-193

AFS NUMBERS: 11,024-11,026

Three aluminum discs containing Flathead Indian music recorded on four dictaphone cylinders by Claude Everett Schaeffer in 1934. The cylinders were copied on discs by Helen H. Roberts at Yale University as part of her project to gather, duplicate, and thus preserve fragile field-recorded materials. Roberts in turn deposited "Copy B" of the discs at the Library of Congress in September 1955. Her correspondence indicates that the cylinders themselves were loaned to the Library in June 1936 but their present location is unknown; they may have been returned to Schaeffer at some point

When transferred to disc, the cylinders were duplicated in segments, and the material originally found on a single cylinder was dispersed over several discs. In some cases, the recording quality of the separate segments varies considerably. The seven items on cylinder 193, for example, were recorded in three different segments with sound quality varying from poor to good. The approximate timings (listed as "ca.") in the **DESCRIPTION** entries suggest what the recorded program would be like if the cylinder had been duplicated from beginning to end without segmentation.

When the Roberts discs were duplicated on preservation tape, sides A and B of AFS 11,025 were apparently reversed, so that the program announced as "side A" matches the list of contents incised on side B. To avoid confusion, the AFS numbers listed in the catalog entries match the announced rather than the incised numbers.

Most of Schaeffer's papers are in the Archives of the Glenbow-Alberta Institute, Calgary, Alberta (Accession #2464). His Flathead ("Selish") materials are in boxes 12, 13, and 18; many of the references to the cylinder recordings are in Box 12, File 113. Several sets of material are in the file, each paginated separately, with music-related information concentrated in groups of pages marked "G" and "H"; paraphrases or quotes from the manuscript, therefore, are indicated in the **NOTES** by [MS] plus a letter (where necessary) and page numbers. Photocopies of these pages, taken from microfilm, are in the Archive of Folk Culture notes for the Schaeffer Collection. Typescripts of a study on acculturation and notes on the Medicine Ceremony are in the collections of the Department of Anthropology, American Museum of Natural History.

Music genres recorded and identified by Schaeffer include:

- Dance song
- Dog song
- Flute melody
- Gambling song
- Guardian Spirit song
- Horse Parade song
- Love song
- Lullaby
- Marriage song
- Peace song
- Raiding Party song
- Salish Thanksgiving song

Scalp Dance song
Song of War Victory
Song of Tidings
War Dance song

Schaeffer's only published account of his Flathead material, "The First Jesuit Mission to the Flathead, 1840-1850: A Study in Culture Conflicts," (*Pacific Northwest Quarterly* 28 [July 1937]:227-50), includes references to many of these genres.

The Flathead people whom Schaeffer consulted were primarily elder members of the group: Peter Pichette, his interpreter, a man of "mixed Pend d'Oreille and Ojibway descent," was 57. Sophie Moise, Victor Vanderburg, Paul Antoine, John Delaware, and Cecile Big-Knife were all in their upper 60s or 70s. In 1950, however, Alan Merriam was able to consult some of the same people. His book, *Ethnomusicology of the Flathead Indians* (Chicago: Aldine Publishing Co., 1967), contains photographs of John Delaware, Louis Nine Pipe, and Sophie "Moiese" (plates XVI, XXII, and XXVII). This book and Merriam's other articles on Flathead music constitute the major studies with which to compare Schaeffer's collection.

FLATHEAD INDIAN MUSIC
THE CLAUDE EVERETT SCHAEFFER COLLECTION

CYLINDER NO.	190	**TIME**	3:09; 1:13; 3:11
AFS NO.	11,024: A1-A2, B1-B2	**QUALITY**	fair; good
COLLECTOR NO.	A1-A4		

DESCRIPTION
1) Flute melody.
2) [ca. 3:10] Salish Thanksgiving Song.
3) [ca. 4:25] Salish Thanksgiving Song.
4) [ca. 6:05] Salish War Dance.

PERFORMERS Peter Pichette--1); Victor Vanderburg--2, 3), 4); Louis Nine-Pipe--2), 4); Martine Vanderburg--4)

NOTES Reference pitch at the beginning and possibly at the end. Tracking problems throughout 1) and 2); surface noise; some overmodulation. Declamatory speech at the end of 2) and 3). Drumming audible near the end of 4).
[MS:G23-25]: 1) is a song that confers power over women; it was given in a vision to Pichette's cousin, Eneas Three-head. 2) and 3) were sung at the summer first-fruits ceremonies and were followed by a prayer to the sun for health. 4) was described as being a "real old Salish war dance song," not one more recently borrowed from other tribes.
[MS:folder 109, footnote]: 2), 3) "Recordings was [sic] made of two of these songs in the field, and are at present in the collection of primitive music, Institute of Human Relations, Yale University."

CYLINDER NO.	191	**TIME**	0:36; 2:57; 0:43; 0:41; 0:54; 1:11; 0:34
AFS NO.	11,024: B3; 11,025: B1-B4, A1-A3		
COLLECTOR NO.	B1-B7	**QUALITY**	good

DESCRIPTION

1) Guardian Spirit song of Alec Parker.
2) [ca. 1:01] Dance song of Jim Delaware.
3) [ca. 1:56--Repetition of the dance song].
4) [ca. 3:34] Dog song; begging song of people called "dogs."
5) [ca. 4:19] The same, repeated for clearer rattle.
6) [ca. 5:02] Song of War Victory.
7) [ca. 5:58] Song of Tidings.
8) [ca. 7:10] War Dance song.

PERFORMER

Peter Pichette--1); John Delaware--2-3);
Paul Antoine--4-8)

NOTES

Reference pitch before 1), 2), and 3). Sprung starts on the last reference pitch and on 8). 2), 6), and 8) end abruptly. Surface noise at the beginning and in 4).
[LABEL]: 2) "Sung 2 times and a portion over."
7) "Recorded twice, the second time perfect."
[MS:A26, H20-28]: 2-3) The singer said his father used this vision-given song in a Delaware dance of thanksgiving and also at the Salish summer dances. The interpreter commented that the song is "utterly unlike" any Salish songs. 4-5) Sung by persons whose puberty vision gave them the authority to act like dogs and to demand food at any tipi; gifts were acknowledged by shaking a rattle. "Dogs" also charged at enemy warriors unarmed. 6) is an old vision song used by a victorious war party as the men returned and completed two circles of their home camp. 7) was sung "whenever a scout was seen returning, riding in a zigzag manner, bearing news." 8) was part of the War Dance given before and when reaching the Plains, or when a scout discovered signs of the enemy; during the War Dance, this song would be used by the drummers as an indication that they wished one of the noted warriors to recite "past deeds of bravery."

CYLINDER NO.	192	**TIME**	0:54; 0:41; 5:06
AFS NO.	11,025: A4-A5; 11,026: A1-A5	**QUALITY**	good/fair
COLLECTOR NO.	C1-C7		
DESCRIPTION	1) Repetition of previous [War Dance] song. 2) [ca. 1:06] Raiding party song. 3) [ca. 1:52] Raiding party song (another version). 4) [ca. 2:44] Peace song. 5) [ca. 3:56] Gambling song. 6) [ca. 4:50] Scalp Dance. 7) [ca. 5:59] Horse Parade song.		
PERFORMER	Paul Antoine, with added women's voices on 6) and 7)		
NOTES	Reference pitches before 1) and 3), sprung start on the latter. Tracking problems in 2), 3), 4), and 7). 2) and 7) end abruptly. [MS:H28-34]: 2-3) Examples of the vision-given songs used in the home camp the night before leaving on a horse raid. 4) was sung after peace was made between two tribes; no accompaniment was used in singing this song. 6) accompanied a women's dance, with five or six drummers using small one-headed drums. The horse parade (7) resembled in character the ride around the camp circle by returning victorious warriors but was held for entertainment at any time.		

CYLINDER NO.	193	**TIME**	6:11; 0:41; 0:38
AFS NO.	11,026: B1-B5; 11,024: A3, B4	**QUALITY**	poor/fair; good
COLLECTOR NO.	D1-D7		

DESCRIPTION

1) Scalp Dance song (another version).
2) [1:02] Love song. Sung three times. Words by Sophie Moise.
3) [3:20] Love song (another version, poorly recorded).
4) [4:29] Repetition of the above.
5) [5:18] Marriage song.
6) [ca. 6:12] Lullaby.
7) [ca. 6:54] Song of Thanks.

PERFORMER

Paul Antoine--1), 7); Sophie Moise--2), 3), 4), 6); Cecile Big-Knife--5)

NOTES

Reference pitch at the beginning. Tracking problems, some distortion and surface noise. Spoken words at 2:28 during 2). 5) ends abruptly.
[MS:H34-42]: 1) was used both in the four-day Scalp Dance and in the one or two-night Scalp Dance which followed. The Night Scalp Dance took place before each tipi instead of in the center of the camp circle, and both men and women would dance. Text: "Move your thighs from side to side / Or you may become pregnant. / It is shameful to be made pregnant / (by another than your husband)." 2) was a song given to Sophie by one of her dead husbands who received it in a dream from the Hummingbird. Love songs such as this had spirit power and could be sung in a sweat lodge to obtain a certain woman. 3) "is not a real love song but is almost like a love song in sound. Any one can use it as it's very old. It has no power." 5) was used at the dance to celebrate the gathering of the first camas and also whenever one or more couples wished to be married; it was followed by a prayer to the Sun and then to the Earth (the source of all food). Only those being married would dance. 6) was a song Sophie made up; lullabies did not come through visions. 7) was used on various occasions when a gift was received.

NEZ PERCE INDIAN MUSIC

THE ALICE CUNNINGHAM FLETCHER COLLECTION

COLLECTOR: Alice Cunningham Fletcher (1838-1923)

PERFORMERS: Chief Joseph, Harry Hayes, Levi Jonas, Stephen "Rubin" (probably Reuben or Reubens)

LOCATION: Washington, D.C.

DATES: April 20 and 28, 1897; April 6, 1900

SPONSOR: Probably Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 652-654

AFS NUMBERS: 20,309: 12-14

COLLECTOR NUMBERS: Box 16, No. 5; Box 10, No. 10-11

Three cylinders of Nez Perce music recorded by Alice Cunningham Fletcher in Washington, D.C., in 1897 and 1900. The cylinders were transferred from the National Archives in 1948

Fletcher, travelling with E. Jane Gay, had been supervisor of the land allotments on the Nez Perce reservation between 1889 and 1892. See Gay's book, *With the Nez Perces: Alice Fletcher in the Field, 1889-92,* for an account of their experiences. Transcriptions of Nez Perce songs, including the Triumph song on cylinder 654, are among Fletcher's papers at the National Anthropological Archives [NAA]; see ms. 4558: (53) Nez Perce music.

The NAA photo collections include pictures of "Tish-ka-il-pilp, called Harry Hayes" (2935-b) and "Stephen Reubens" (2987-b-7). (The photograph of a different person [2931-a] is also labeled "Stephen Reuben" but, unlike 2987-b-7, the first name is not inscribed on the picture itself.) There is also a reference to Stephen Reuben the deacon and a picture of the "student Harry Hayes" in *Out of the Blanket: The Story of Sue and Kate McBeth, Missionaries to the Nez Perces* by Allen and Eleanor Morrill (Moscow, Idaho: University Press of Idaho, 1978), pp. 259, 336d. Levi Jonas was the Sunday School superintendant of the First Church of Kamiah; his photograph is the frontispiece of a collection of Nez Perce gospel hymns printed ca. 1897.

On several occasions in the past eleven years, Loran Olsen of Washington State University talked with members of the Nez Perce Tribal Council and with the late Sam Watters concerning the recordings and performers. Watters's translations of two of the songs on cylinder 654 are included in the **NOTES.**

The "Fletcher numbers" found in the **NOTES** were assigned by Library of Congress staff and are used in locating the notes originally found inside the cylinder boxes. These notes are now in looseleaf binders in the Archive of Folk Culture.

Chief Joseph. *Photo by Edward S. Curtis. Prints and Photographs Division Library of Congress.*

NEZ PERCE INDIAN MUSIC
THE ALICE CUNNINGHAM FLETCHER COLLECTION

CYLINDER NO.	652	**TIME**	3:24
AFS NO.	20,309: 12	**QUALITY**	fair/poor
COLLECTOR NO.	Box 16, No. 5		
DESCRIPTION	1) Song telling the people that the Nez Perces are coming as visitors. 2) [1:48] War and death song.		
PERFORMER	Chief Joseph, "Stephen Rubin"		
DATE	April 6, 1900		
NOTES	Fletcher 21. Very faint initially; better after 0:56. Surface and machine noise. Skipping throughout 2). Two (or more) voices on 1); one voice on 2). [ENCLOSED NOTE]: 2) "War & death song--sung when going to battle. Will kill his enemy or be killed. If victorious returns singing the same song." Also enclosed is a transcription for 1), labeled "Uncas [?], Chief Joseph, April 1900."		

CYLINDER NO.	653	**TIME**	2:29
AFS NO.	20,309: 13	**QUALITY**	good
COLLECTOR NO.	Box 10, No. 10		
DESCRIPTION	1) War dance song. 2) [:44] War dance song. 3) [1:18] Song of chief's daughter.		
PERFORMER	Chief Joseph [war dance songs]; Levi Jonas		
DATE	April 20, 1897 [war dance songs]; April 28, 1897		
NOTES	Fletcher 22. Surface noise. The recording engineer reads a label identifying only the first two songs. [ENCLOSED NOTES]: "Cylinder 117"; "Song of chief's daughter. Levi Jonas. [Nez Perce text] The voice of a girl as weeping follows the repeating of the words of her lost lover who was slain when trying for his 10th victory to gain her. He had secured 9 others."		

CYLINDER NO.	654	**TIME**	3:04
AFS NO.	20,309: 14	**QUALITY**	good
COLLECTOR NO.	Box 10, No. 11		

DESCRIPTION	1) War song--conclusion. 2) [:56] War song--opening part. 3) [1:47] Triumph song. 4) [2:25] Song of a wife whose husband has left her.
PERFORMER	Harry Hayes
DATE	April 28, 1897
NOTES	Fletcher 23. Engineer's false start. Surface noise. Tracking problems at the beginning of 2) and at the end. Pauses in the drumming during 1), 2), and 4). The engineer reads a label identifying only three items. Transcription of 3) included in NAA ms. 4558: (53). [ENCLOSED NOTE]: "Cylinder 118"; "4th record. Song of a wife whose husband has left her & when he sees he becomes jealous & sings 'My husband is after me.'" [WATTERS]: 3) Translation: "You have made me cry and now it's my turn to make you cry." 4) Text: "Inim Hama" (My husband).

NEZ PERCE INDIAN MUSIC AND SPOKEN WORD

THE HERBERT JOSEPH SPINDEN COLLECTION

COLLECTOR: Herbert Joseph Spinden (1879-1967)

PERFORMERS: Jonas (or Jonah) Hayes and other unnamed singers

LOCATION: Lapwai and possibly other sites on the Nez Perce reservation in Idaho

DATE: Summer 1907

SPONSOR: Peabody Museum of Archaeology and Ethnology

PROVENANCE: Peabody Museum of
Archaeology and Ethnology
Harvard University
11 Divinity Avenue
Cambridge, Mass. 02138

CYLINDER NUMBERS: 4,409-4,445

AFS NUMBER: 14,739

Thirty-seven four-inch cylinders, primarily containing shamans' songs and songs from the War and Guardian Spirit dances, recorded by Herbert Spinden on the Nez Perce reservation during the summer of 1907. The cylinders were received by exchange from the Peabody Museum in 1970.

The documentation for this collection is sparse, but Spinden published several articles which either utilize or help to explain cylinder material: "Myths of the Nez Perce Indians," *Journal of American Folk-lore* [JAF] 21 (1908):13-23, 149-58; "The Nez Perce Indians," *Memoirs of the American Anthropological Association* 2, no. 3 (1908):165-274; "Nez Perce Tales" in "Folk-tales of Salishan and Sahaptin Tribes," ed. Franz Boas, *Memoirs of the American Folk-lore Society* 11 (1917):180-201. References to the articles are incorporated in the **NOTES** for this collection.

Spinden's only named informant was Jonas ("Jonah" on some cylinder boxes) Hayes, described as a "renegade ringleader," "Methodist minister," and "shaman" (*JAF* 21:13).

According to his publications, Spinden's work among the Nez Perce was conducted on a field trip sponsored by the Peabody Museum in 1907 and supplemented by further research in 1908 under the auspices of the American Museum of Natural History. Since the cylinders were housed at the Peabody and in some cases correspond directly with published material from the first trip, the entire cylinder collection has been assigned the 1907 date.

Among the boxes of Spinden's fieldnotes, drawings, manuscripts, and mementos in the Peabody Museum collections are only a few items from his early fieldwork: several maps of Idaho, an envelope containing photos labeled " Idaho and Wash." (no further identification), and a notebook with thirty-one numbered pages identified as "Nez Perce 1907 Lapwai, Idaho." The notebook contains twelve texts, most with interlinear English translations; two of the narratives include songs which may be among the cylinder recordings—a song about Cloud in the text called "first medicine man" and a song about the ghost of a wolf.

The recording engineer identifies these cylinders by their locations in storage boxes, hence the heading **STORAGE NO.** Accompanying the cylinders were papers dated "11/16/49" and "April 3, 1970," listing song titles taken from the cylinder labels. Since misreadings and misspellings are evident on these lists, the names for songs and genres in this collection are taken, whenever possible, from Spinden's published descriptions of such categories (although Spinden's orthography may not always match currently accepted spellings). In other cases, information regarding Nez

Perce terms was provided by Loran Olsen of Washington State University.

For additional information regarding vision quests, guardian spirit rites, healing, and other elements of Nez Perce religion at the turn of the century, see *Pi-Lu'-ye-kin*, Anthony Lewis's biographical study of Albert Moore (American Anthropological Association, 1970).

CYLINDER NO.	4,409	**TIME**	2:45
AFS NO.	14,739: A4	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 4		
DESCRIPTION	1) Tukewe song--the day is set. 2) [1:27--Repetition].		
PERFORMER	[Unnamed]		
NOTES	Spoken words between 1) and 2). "Tukewe" is spelled "Tukeive" on lists accompanying the storage boxes.		

CYLINDER NO.	4,410	**TIME**	2:32
AFS NO.	14,739: A5	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 5		
DESCRIPTION	1) Tukewe song. 2) [:57--Repetition].		
PERFORMER	[Unnamed]		
NOTES	Speech while drumming continues between 1) and 2). Shouts at 2:24.		

CYLINDER NO.	4,411	**TIME**	2:50
AFS NO.	14,739: A6	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 6		
DESCRIPTION	Tukewe song.		
PERFORMER	[Jonas] Hayes		
NOTES	Hoots at 0:42, 1:25, 2:48. [BOX]: "Talking interlude. Good after about 1/2 way through."		

CYLINDER NO.	4,412	**TIME**	2:54
AFS NO.	14,739: A7	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 7		
DESCRIPTION	Isxep'it song--1st.		
PERFORMER	[Unnamed]		
NOTES	See AAA Memoirs 2 (1908):264 regarding the Isxep'it dance.		

CYLINDER NO.	4,413	**TIME**	2:36
AFS NO.	14,739: A8	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 8		

DESCRIPTION Isxep'it song--2nd.
PERFORMER [Unnamed]

CYLINDER NO.	4,414	**TIME**	2:52
AFS NO.	14,739: A9	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 9		

DESCRIPTION Isxep'it song--No. 3 (no words).
PERFORMER [Unnamed]

CYLINDER NO.	4,415	**TIME**	1:21
AFS NO.	14,739: A10	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 10		

DESCRIPTION Bear song--War Dance.
PERFORMER [Unnamed]
NOTES Second half of cylinder is broken; song incomplete. Written on base of cylinder box: "Cloud song GSD Jonas Tiusaktiwat [woman-doctor]"--possibly cylinder 4,421 was originally in this box. See AAA Memoirs 2 (1908):265 regarding the Bear songs.

CYLINDER NO.	4,416	**TIME**	2:53
AFS NO.	14,739: A11	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 11		

DESCRIPTION Second Bear song--War Dance.
PERFORMER [Unnamed]
NOTES Barking dogs audible at 0:47. Interpolated speech, while the drumming continues, at 1:08 and 1:59. [BOX]: "2nd half good."

CYLINDER NO.	4,417	**TIME**	2:58
AFS NO.	14,739: A12	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 12		

DESCRIPTION Bear song in ancient War Dance.
PERFORMER Jonas Hayes
NOTES Speed warp at the beginning. [ANNOUNCEMENT]: "Bear song in the Ancient War Dance, sung by Jonas Hayes." See AAA Memoirs 2 (1908):264-65.

CYLINDER NO.	4,418	**TIME**	2:48
AFS NO.	14,739: A13	**QUALITY**	fair/good
STORAGE NO.	Box 3, cyl. 13		
DESCRIPTION	Scalp Dance.		
PERFORMER	[Unnamed]		
NOTES	Faint initially. Surface noise. Speed warp after 2:15. Interpolated words or vocables at 1:07 and 1:53 while drumming continues. Song ends abruptly. See AAA Memoirs 2 (1908):265-67 on the Iwel'wetset (Scalp or Meeting dance).		

CYLINDER NO.	4,419	**TIME**	2:51
AFS NO.	14,739: A14	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 14		
DESCRIPTION	Scalp Dance.		
PERFORMER	[Unnamed]		
NOTES	False start by the engineer. Interpolated vocables or words at 0:48, 1:36, 2:27. Speed warp near the end.		

CYLINDER NO.	4,420	**TIME**	2:26
AFS NO.	14,739: A15	**QUALITY**	very good
STORAGE NO.	Box 3, cyl. 15		
DESCRIPTION	Night Scalp Dance, second song.		
PERFORMER	[Group of male and female singers]		
NOTES	Engineer calls this "cylinder 16." Women's voices join in ca. 1:00. [BOX]: "words, 3 singing." Spinden describes the night-time Scalp Dance in AAA Memoirs 2 (1908):267.		

CYLINDER NO.	4,421	**TIME**	2:35
AFS NO.	14,739: A16	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 16		
DESCRIPTION	Cloud Song--Shaman's--G.S.D. #4.		
PERFORMER	[Jonas] Hayes		
NOTES	Engineer reads "shaman's" as "thomans." Surface noise. Interpolated exclamations at 1:13 and 1:54. Cloud was one patron of shamans; "G.S.D." stands for Guardian Spirit dance--Wee'kwetset. See AAA Memoirs 2 (1908): 247-50, 256, 262-64. Note also the box label on cylinder 4,415.		

CYLINDER NO.	4,422	**TIME**	2:27
AFS NO.	14,739: A18	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 18		
DESCRIPTION	Sun Faith Song--Shaman's--G.S.D. #5.		
PERFORMER	[Unnamed]		
NOTES	Interpolated speech at 1:23. Sun was another patron of shamans; see AAA Memoirs 2 (1908):256.		

CYLINDER NO.	4,423	**TIME**	2:20
AFS NO.	14,739: A19	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 19		
DESCRIPTION	Beaver song and story.		
PERFORMER	[Unnamed]		
NOTES	Two-pitch recitation. Speed warp beginning at 2:07. Spinden gives a beaver story and song in JAF 21 (1908): 153-54; another story is found in AFS Memoirs 11 (1917):194-95.		

CYLINDER NO.	4,424	**TIME**	2:48
AFS NO.	14,739: A20	**QUALITY**	very good
STORAGE NO.	Box 3, cyl. 20		
DESCRIPTION	[:17] Warriors' serenade--five sing.		
PERFORMER	[Group of male and female singers]		
NOTES	Leader joined by other voices; whoops and calls over the singing. Tracking problem at the end. Spinden describes the "farewell song" of the warriors in AAA Memoirs 2 (1908):265. [BOX]: "Women lonesome men as they went off; men add: 'Come on, women, do not be afraid . . .'; 2nd: 'I . . . in singing now don't be afraid--the men go away tonight.'"		

CYLINDER NO.	4,425	**TIME**	2:41
AFS NO.	14,739: B1	**QUALITY**	very good
STORAGE NO.	Box 3, cyl. 21		
DESCRIPTION	[Unidentified song]		
PERFORMER	[Unnamed]		
NOTES	Accompanied by fast drumming. Whoops at 1:08, 1:48, and at the end. Possibly not Nez Perce.		

CYLINDER NO.	4,426	**TIME**	3:03
AFS NO.	14,739: B2	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 22		
DESCRIPTION	[Wolf song]--Guardian Spirit Dance, No. 1.		
PERFORMER	[Jonas Hayes]		
NOTES	Surface noise. Interpolated speech at 1:59 and 2:36. Song ends abruptly. "Wolf song" and "Hayes" are written on the bottom of the cylinder box.		

CYLINDER NO.	4,427	**TIME**	2:54
AFS NO.	14,739: B3	**QUALITY**	good
STORAGE NO.	Box 3, cyl. 23		
DESCRIPTION	Rabbit Song--Guardian Spirit Dance.		
PERFORMER	[Unnamed]		
NOTES	Surface noise. Speed warp after 2:24.		

CYLINDER NO.	4,428	**TIME**	1:43
AFS NO.	14,739: B4	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 1		
DESCRIPTION	Warriors' serenade before going to war--five voices.		
PERFORMER	[Several unnamed singers]		
NOTES	Beating during the first minute. The warriors' serenade or farewell is described in AAA Memoirs 2 (1908):265.		

CYLINDER NO.	4,429	**TIME**	2:16
AFS NO.	14,739: B5	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 2		
DESCRIPTION	1) Warriors' serenade (imperfect)--[solo]. 2) [:36--Repetition of the song by several voices].		
PERFORMER	[[Unnamed] singers]		
NOTES	Some distortion and fading sound.		

CYLINDER NO.	4,430	**TIME**	2:53
AFS NO.	14,739: B6	**QUALITY**	very good
STORAGE NO.	Box 6, cyl. 3		
DESCRIPTION	Sitting song before War Dance (Chorus).		
PERFORMER	[Unnamed]		
NOTES	Speed warp at the beginning. One voice only; the word "chorus" may refer to a repeated portion of the song rather than to a group of singers. Whoops at 0:32, 1:39, 2:17, and at the end.		

CYLINDER NO.	4,431	**TIME**	2:30
AFS NO.	14,739: B7	**QUALITY**	fair
STORAGE NO.	Box 6, cyl. 4		
DESCRIPTION	Coyote song from Guardian Spirit Dance No. 2.		
PERFORMER	Jonas Hayes		
NOTES	Surface noise. Interpolated speech at 1:02 and 2:17. Song ends abruptly. See AAA Memoirs 2 (1908):263 regarding the dancer who represented Coyote.		

CYLINDER NO.	4,432	**TIME**	2:36
AFS NO.	14,739: B8	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 5		
DESCRIPTION	Mad Coyote song, Guardian Spirit Dance No. 3.		
PERFORMER	Jonas Hayes		
NOTES	Speech at 1:14 and at the end. See AAA Memoirs 2 (1908):263 regarding Mad Coyote.		

CYLINDER NO.	4,433	**TIME**	3:06
AFS NO.	14,739: B9	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 6		
DESCRIPTION	[:20] Coyote goes to war (part of a myth).		
PERFORMER	Jonas Hayes		
NOTES	Sound breaks up between 1:58 and 2:14. [ANNOUNCEMENT at the beginning]: ". . . Coyote goes to war." Spinden published narratives of "coyote's wars" in AFS Memoirs 11 (1917):180-81 and in JAF 21 (1908):17.		

CYLINDER NO.	4,434	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
STORAGE NO.	Box 6, cyl. 7		

DESCRIPTION	Fishhawk song/doctor's dance.
PERFORMER	[Unnamed]
NOTES	Cylinder broken; not dubbed. Fishhawk was a patron of shamans; see AAA Memoirs 2 (1908):256. [BOX]: "Night Scalp Dance--one danced in center of . . ." and "Used to be sung at Suatuxec [?], quartet."

CYLINDER NO.	4,435	**TIME**	3:01
AFS NO.	14,739: B10	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 8		

DESCRIPTION	Alaxhos. G.S.D. Doctor song. Cloud.
PERFORMER	[Unnamed]
NOTES	Surface noise. Interpolated speech at 1:14 and 1:57. Cloud was one of the patrons of shamans; see AAA Memoirs 2 (1908):256 and cylinder 4,421.

CYLINDER NO.	4,436	**TIME**	2:37
AFS NO.	14,739: B11	**QUALITY**	poor
STORAGE NO.	Box 6, cyl. 9		

DESCRIPTION	Creation story--Fox as doctor [narrative].
PERFORMER	[Unnamed]
NOTES	Much surface noise. Sound breaks up ca. 0:50. Possibly an announcement at 1:10, after which the narrative continues.

CYLINDER NO.	4,437	**TIME**	2:38
AFS NO.	14,739: B12	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 10		

DESCRIPTION	Tukewe song.
PERFORMER	Jonas Hayes
NOTES	Surface noise. Speed warp after 2:25. See also the first three cylinders in this collection for other Tukewe songs.

CYLINDER NO.	4,438	**TIME**	2:16
AFS NO.	14,739: B13	**QUALITY**	very good
STORAGE NO.	Box 6, cyl. 11		
DESCRIPTION	War Dance--Paxam. Kind sung ca. 50 years ago.		
PERFORMER	Jonas Hayes		
NOTES	Engineer reads "paxaur" for "paxam." Song preceded by background speech and begun with a speed warp. Declaimed speech over continuing drumming at 0:50, 1:38, and at the end. AAA Memoirs 2 (1908):264-65 describes the War Dance.		

CYLINDER NO.	4,439	**TIME**	0:56
AFS NO.	14,739: B14	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 12		
DESCRIPTION	Song sung in the myth "Itsewitsnu." Geese song.		
PERFORMER	Jonas Hayes		
NOTES	Cylinder mostly broken and unable to be dubbed; song incomplete. Possibly the story of Coyote and Iltswewitsix; see JAF 21 (1908):14-15.		

CYLINDER NO.	4,440	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
STORAGE NO.	Box 6, cyl. 13		
DESCRIPTION	Ilwelwetset. Nez Perce Scalp Dance.		
PERFORMER	Jonas Hayes		
NOTES	Cylinder broken; not dubbed. See Spinden's comments on the Iwel'wetset in AAA Memoirs II/3 (1908):265-67.		

CYLINDER NO.	4,441	**TIME**	2:45
AFS NO.	14,739: B15	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 14		
DESCRIPTION	Chief's speech riding around camp. Tewiele, speech before a war dance.		
PERFORMER	[Unnamed]		
NOTES	Surface noise. Speed warp after 2:30. The translation of a speech for such an occasion is found in JAF Memoirs 11 (1917):201; it is unclear whether this is the exact speech heard on Spinden's recording.		

CYLINDER NO.	4,442	**TIME**	2:51
AFS NO.	14,739: B16	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 15		
DESCRIPTION	Chief's speech riding around the camp in buffalo country.		
PERFORMER	[Unnamed]		
NOTES	Single-pitch declamation. Surface noise. Speed warp after 2:26. The translation of a speech on such an occasion is given in JAF Memoirs 11 (1917):201; it is unclear whether this is the exact speech heard on Spinden's recording.		

CYLINDER NO.	4,443	**TIME**	2:46
AFS NO.	14,739: B17	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 16		
DESCRIPTION	Speech in the morning in the villages.		
PERFORMER	[Unnamed]		
NOTES	Single-pitch declamation. Surface noise. Speed warp at the end. The translation of a speech on such an occasion is given in JAF Memoirs 11 (1917):201; it is unclear whether this is the exact speech heard on Spinden's recording.		

CYLINDER NO.	4,444	**TIME**	2:31
AFS NO.	14,739: B18	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 17		
DESCRIPTION	Speech of Joseph on treaty--council preceding war of '77.		
PERFORMER	[Unnamed]		
NOTES	Engineer interprets the handwriting on the box as "comical recording" instead of "council preceding." Surface noise. This cylinder may be the informant's version of Chief Joseph's speech in response to a U.S. government command that the Nez Perce move to the reservation at Lapwai.		

CYLINDER NO.	4,445	**TIME**	2:58
AFS NO.	14,739: B19	**QUALITY**	good
STORAGE NO.	Box 6, cyl. 18		

DESCRIPTION	Lopmix game song.
PERFORMER	[Unnamed]
NOTES	Speed warp at the beginning and after 2:18. Whoops at 1:12 and 2:24. "Lopmix" is written as "Topinix" in lists accompanying the storage boxes. See AAA Memoirs 2 (1908):254.

THOMPSON INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Otter Billie, Annie Bolem, John Butcher, Julie Charlie, Henry McCarthy

LOCATION: Chilliwack, British Columbia

DATE: September 14-23, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3409-3421; 3423; 3747-3749; 3820

AFS NUMBERS: 10,727-10,728; 21,266

BAE CATALOG NUMBERS: 2048a-2059; 2063

Eighteen four-inch cylinders containing Thompson Indian music recorded by Frances Densmore near Chilliwack, British Columbia, in September 1926. The last four cylinders were not submitted to the Bureau of American Ethnology in conjunction with Densmore's written reports of the trip; instead she added them to the collection in July 1944. The cylinders were transferred from the National Archives in 1948.

The people gathered at the hop-picking camp near Chilliwack were a mixture of Plateau and Northwest Coast Indians. Densmore described and analyzed their songs together in her monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27). On the catalog cards she prepared for the BAE, Densmore divided the songs into Nitinat (Nootka), Salish, Thompson and Fraser River, and Tsimshian groups; she labeled the last four cylinders simply as "Chilliwack" (the location, not a specific tribal name).

Densmore provided a list of the actual homes of her singers (though not always a specific tribal affiliation) on page 12 of the monograph. The list was used as the basis for dividing her Thompson and Fraser River collection into several segments in this volume, since the singers were not only Interior Salish (Plateau) but also Coast Salish people. The Coast Salish recordings are described later in the Northwest Coast catalog (see the Halkomelem and Squamish collections, pp. 129, 255) are cylinders 3758 and 3759, initially listed as Thompson/Fraser material but containing Nitinat songs from Vancouver Island.

Rather than assign separate field numbers to the songs recorded by members of separate groups, Densmore numbered her entire Chilliwack collection consecutively. Thus the Thompson songs have field nos. 3-5, 7-13, 16-22, and 24. She also used a separate numbering scheme for some of her Thompson and Squamish cylinders: "S." (possibly "Salish") plus a number; cylinder 3,414, for example, is "S. 9."

Densmore submitted two reports concerning these cylinders to the BAE, the first dated June 20, 1928, the second dated November 17, 1928 (see ms. 3371 in the National Anthropological Archives [NAA]). The tribal classification on the BAE catalog cards for the cylinders described in the first report was "Fraser and Thompson River" or simply "Thompson River," while the later group was marked "Thompson River *or* Ntlatyapamuk [the people's name for themselves]." The "November 1928" written on the latter BAE cards should not be interpreted as the recording date since all of the cylinders were recorded in 1926. In one case, a specific day can be assigned for a recording: Densmore noted in her diary (NAA ms. 4250) that she had "recorded from medicine man from Thompson River [John Butcher]" on September 16.

Additional explanatory comments taken from Densmore's notes in NAA ms. 3371 follow the indication [3371] plus a page number in the **NOTES** entries.

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Densmore grouped the Thompson materials (as well as songs recorded among the other tribal groups at Chilliwack) into the following categories:

Dance songs
Game songs
Love songs
Miscellaneous songs
Potlatch songs
Songs with treatment of the sick
War songs

The Densmore collection of Thompson music may be compared with recordings made by Franz Boas in the 1890s, Marius Barbeau in 1912, and James Teit between 1915 and 1918. Transcriptions of portions of the Boas and Barbeau collections are found in Otto Abraham and E.M. von Hornbostel's article "Phonographierte Indianermelodien aus Britisch-Columbia" (*Boas Anniversary Volume,* 1906) and in Graham George's article, "Songs of the Salish Indians of British Columbia" (*International Folk Music Journal* 14 [1962]:22-29). Additional information on these collections may be obtained from the Archives of Traditional Music, Indiana University (Boas cylinders), and from the National Museum of Canada (Barbeau and Teit recordings).

THOMPSON INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,409	**TIME**	1:56
AFS NO.	10,727: B1	**QUALITY**	good
BAE CAT. NO.	2048a		

DESCRIPTION Introduction to song in treating sick--2048a.
PERFORMER John Butcher (1)

NOTES Very faint initially. Surface noise; some garbled sound. [ENCLOSED NOTE]: "This cylinder is transcribed but not in the . . . it is an introduction to a song now at the Bureau. It was discarded as impossible to transcribe but I managed to catch the tunes and write it out." This and the following cylinders sung by Butcher contain songs used for childbirth doctoring. Field no. 7. Partial transcription on p. 25.

CYLINDER NO.	3,410	**TIME**	1:28
AFS NO.	10,727: B2	**QUALITY**	good
BAE CAT. NO.	2048b		

DESCRIPTION Two girls on a horse--2048b.
PERFORMER John Butcher (2)

NOTES Surface noise; faint program. Field no. 8. Transcription on p. 25.

CYLINDER NO.	3,411	**TIME**	2:03
AFS NO.	10,727: B3	**QUALITY**	good
BAE CAT. NO.	2049		

DESCRIPTION "Look at this sick person"--2049.
PERFORMER John Butcher (3)

NOTES Surface noise; faint program. [BOX]: "Doctor song." Field no. 9. Transcription on p. 26.

CYLINDER NO.	3,412	**TIME**	1:58
AFS NO.	10,727: B4	**QUALITY**	good
BAE CAT. NO.	2050		
DESCRIPTION	1) [:19] An appeal to certain animals--2050. 2) [1:48--Speech].		
PERFORMER	John Butcher (4)		
NOTES	Background speech before 1). Sound drops out between 1:00 and 1:20. 2) concludes with the English word "good-bye." [BOX]: "Doctor song." Field no. 10. Partial transcription on p. 27.		

CYLINDER NO.	3,413	**TIME**	1:12
AFS NO.	10,727: B5	**QUALITY**	good
BAE CAT. NO.	2051		
DESCRIPTION	An appeal to the deer--2051.		
PERFORMER	John Butcher (6)		
DATE	September 16, 1926		
NOTES	Program occasionally faint. Field no. 12. Transcription on p. 28. [3371-7]: "Sept. 16."		

CYLINDER NO.	3,414	**TIME**	1:39; 0:28
AFS NO.	10,727: B6	**QUALITY**	good/fair
BAE CAT. NO.	2052		
DESCRIPTION	1) Slahal game song (c)--2052. 2) [ca. 1:40--Repetition].		
PERFORMER	Otter Billie (1), plus an unidentified singer		
NOTES	Faint until 0:45. Sound drops out after 1:20. Eight-second break in the preservation tape program before 2) begins. Surface noise. 2) ends abruptly. Two voices sing together throughout. [CATALOG CARD]: "Otter" is crossed out and replaced by "Arthur"; "S. 9" appears next to field no. 18. Transcription on p. 69.		

CYLINDER NO. 3,415 **TIME** 2:07
AFS NO. 10,728: A1 **QUALITY** very good
BAE CAT. NO. 2053

DESCRIPTION Slahal game song (d)--2053.
PERFORMER Otter Billie (2), plus an unidentified singer

NOTES Sound breaks up at the end. Two voices throughout. [CATALOG CARD]: "S. 10." Field no. 19. Transcription on p. 69.

CYLINDER NO. 3,416 **TIME** 2:01
AFS NO. 10,728: A2 **QUALITY** very good
BAE CAT. NO. 2054

DESCRIPTION Slahal game song (e)--2054.
PERFORMER Otter Billie (3), plus an unidentified singer

NOTES Two voices throughout. [CATALOG CARD]: "S. 11." Field no. 20. Transcription on p. 70.

CYLINDER NO. 3,417 **TIME** 1:37; 0:20
AFS NO. 10,728: A3-A4 **QUALITY** good
BAE CAT. NO. 2055

DESCRIPTION 1) Dance song of the Thompson River Indians (a)--2055.
2) [ca. 1:40--Repetition].
PERFORMER Henry McCarthy (1)

NOTES Beating. Distorted sound between 0:55 and 1:10. 1) ends abruptly. Half-minute pause separates 1) and 2) on the preservation tape. [CATALOG CARD]: "S. 7." Field no. 21. Transcription on p. 59.

CYLINDER NO. 3,418 **TIME** 2:06
AFS NO. 10,728: A5 **QUALITY** very good
BAE CAT. NO. 2056

DESCRIPTION Dance song of the Thompson River Indians (b)--2056.
PERFORMER Henry McCarthy (2)

NOTES Skipping sound after 1:40. [CATALOG CARD]: "S. 8." Field no. 22. Transcription on p. 59.

CYLINDER NO.	3,419	**TIME**	1:57
AFS NO.	10,728: A6	**QUALITY**	very good
BAE CAT. NO.	2057		

DESCRIPTION Slahal game song (f)--2057.
PERFORMER Henry McCarthy (4)

NOTES Skipping sound after 1:35. Crossed-out label: "Dance song of the Thompson River Indians (c)." Field no. 24. Transcription on p. 70.

CYLINDER NO.	3,420	**TIME**	1:53
AFS NO.	10,728: A7	**QUALITY**	very good
BAE CAT. NO.	2058		

DESCRIPTION Gambling song (a)--2058.
PERFORMER Annie Bolem (1)

NOTES Somewhat faint. Field no. 3. Transcription on p. 72.

CYLINDER NO.	3,421	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	2059		

DESCRIPTION Indian cowboy song--2059.
PERFORMER Annie Bolem (2)

NOTES Cylinder broken; not dubbed. Field no. 5. Transcription on p. 94.

CYLINDER NO.	3,423	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	2063		

DESCRIPTION Gambling song (b)--2063.
PERFORMER Julia Charlie

NOTES Cylinder broken; not dubbed. Field no. 4. Transcription on p. 73.

CYLINDER NO.	3,747	**TIME**	1:59
AFS NO.	21,266: 6	**QUALITY**	fair

DESCRIPTION Doctor song -- duplicate of 10.
PERFORMER John Butcher (5)

NOTES Surface noise. Several spoken words precede the song; indistinct high-pitched sounds follow it. [BOX]: "Disc[ard]. Gift of Frances Densmore, July 31, 1944. [Field no.] 11 Doctor Song Dup of 10." [3371-10]: "Eagle taught (?) . . . up in mountains. Second verse of 10--words as in previous songs."

CYLINDER NO.	3,748	**TIME**	2:03
AFS NO.	21,266: 7	**QUALITY**	fair

DESCRIPTION Healing song.
PERFORMER John Butcher (8)

NOTES Much surface noise; distortion near the end. [BOX]: "Gift, Frances Densmore, July 8, 1944. [Field no.] 16. Disc[ard]." [3371-12]: "Another healing song. Lady is going to kill the . . . cut in two--under the leg."

CYLINDER NO.	3,749	**TIME**	1:46
AFS NO.	21,266: 8	**QUALITY**	fair/good

DESCRIPTION Song for success in hunting.
PERFORMER John Butcher (9)

NOTES Sometimes faint. Surface noise. [LABEL]: "The songs for success in hunting have same tune as songs for sick, but ask animals to help in the hunt--sung before starting. Words of this song: 'Going out to hunt deer, Going to get my gun, And I scared up a big bear. I killed a deer and let the bear eat it.' (Melody rather vague but style typical of healing songs) Not trans[cribed]. [Field no.] 17." See p. 28 in the monograph.

CYLINDER NO.	3,820	**TIME**	2:02
AFS NO.	21,266: 17	**QUALITY**	fair

DESCRIPTION 1) [:19--Healing song].
2) [1:40--Unidentified song].

PERFORMER John Butcher (7); unidentified singer

NOTES Surface noise; muffled, distorted sound. Tracking problem at the end. Spoken words between 1) and 2). [LABEL]: "Densmore, British Columbian series, 1926. Cyl. 13. The song is credited to John Butcher, a medicine man from Lytton, on the Thompson River. He recorded songs that he actually used in treating the sick, four being presented in the paper on this subject . . . As this is marked, on the cover, as a continuation of the preceding record but can be identified only by comparison with the songs by Butcher in the British Columbian paper. Gift, Frances Densmore, July 31, 1944." [3371-8]: "Continuation of 12. Mentions deer. Deer is heard."

THOMPSON / OKANAGON INDIAN MUSIC

[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION]

THE FRANZ BOAS COLLECTION

COLLECTOR: Franz Boas (1858-1942)

PERFORMER: Unknown

DATE: Probably June 1897

LOCATION: Probably Spences Bridge, British Columbia

SPONSOR: Probably American Museum of Natural History (Morris K. Jesup North Pacific Expedition)

CYLINDER NUMBER: 4,114

AFS NUMBER: 10,053: B1

HORNBOSTEL COLLECTION NUMBER: 62

One four-inch cylinder of Thompson/Okanagon Indian music recorded by Franz Boas in the Pacific Northwest. The cylinder is part of the Erich Moritz von Hornbostel Demonstration Collection (cataloged in Volume 8, *Early Anthologies,* of the Federal Cylinder Project catalog series) given to the Library of Congress by Walter V. Bingham in 1943.

The specific recording location, date, and performer for this cylinder are not known but it seems likely that the record, labeled "Boas 143," was made during the 1897 field trip of the Jesup North Pacific Expedition. In a letter to his wife written at Spences Bridge on June 6, 1897, Boas reported that "this afternoon Jimmy Teit and I went down to the village and collected melodies. The phonograph works very well, and we got ten good songs" (pp. 202-3, *The Ethnography of Franz Boas,* ed. Ronald P. Rohner, University of Chicago Press, 1969). James Teit and Boas had worked together with Thompson River people at Lytton in mid-December 1894 but there was no reference to the use of a recording machine at that time.

The hand game song on this cylinder is transcribed in "Phonographierte Indianermelodien aus Britisch-Columbia," an article by Otto Abraham and Erich von Hornbostel originally published in the *Boas Anniversary Volume* (1906) and reprinted in *Hornbostel Opera Omnia* 1 (1975):310. The cylinder was also included on the Ethnic Folkways Library record album, "The Demonstration Collection of E.M. von Hornbostel and the Berlin Phonogramm-Archiv," FE 4175, record 2, side A, cut 6.

THOMPSON/OKANAGON INDIAN MUSIC
[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION]
THE FRANZ BOAS COLLECTION

CYLINDER NO.	4,114	**TIME**	2:18
AFS NO.	10,053: B1	**QUALITY**	good
HORNBOSTEL NO.	62	**ORIGINAL NO.**	Boas (143)

DESCRIPTION	Lehal song.
PERFORMER	Unidentified
LOCATION	Probably Spence's Bridge, British Columbia
DATE	Probably 1897

NOTES False start. Some overmodulation; skips; abrupt ending. Transcription #4 on p. 310, Hornbostel Opera Omnia 1. Identified as "Song to the hand game, 'Lehal'" in the copy of the Hornbostel Demonstration Collection at the Archives of Traditional Music, Indiana University.

NORTHERN UTE INDIAN MUSIC AND SPOKEN WORD

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Areev, Arkansaw, Sidney Blueotter, Chigoop, Andrew Frank, Isaacs, Tim Johnson, Jim Kolorow, Little Jim, Charles Mack, Nikoree, Fred Mart, Teddy Pageets, Jim Pant, Paul Pegaroos, Eugene Perank, Fanny Provo, Quinance, Red Cap, Charlie Saritch, John Star, Clark Tonner, Joshua Washington, Mrs. Washington, Dave Weetch, Weeyutchee

DATE: August 1914, and August 3-12, 1916

LOCATION: Whiterocks and Fort Duchesne, Utah

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 2,437-2,545; 3,935

AFS NUMBERS: 10,583-10,596; 21,262

BAE NUMBERS: 690-799d

One hundred and ten four-inch cylinders recorded by Frances Densmore among the White River, Uinta, and Uncompahgre bands of Ute in 1914 and 1916. The cylinders were transferred from the National Archives in 1948.

Densmore published her analyses of Ute songs in 1922 in the monograph *Northern Ute Music* (BAE Bulletin 75). Occasionally the box labels give spellings for the singers' names that differ slightly from the published forms; these will be indicated in the **NOTES**. For additional information on Densmore's work among the Ute people, see ms. 4250 (20)—"Incidents in the Study of Ute Music"—among her personal papers in the collections of the National Anthropological Archives, Smithsonian Institution.

Densmore made two field trips, one in 1914, the second in 1916. According to her report in *Smithsonian Miscellaneous Collections* 65, no. 6, she recorded more than eighty songs on the first trip (p. 82), corresponding to field numbers 1 to 86 (with three cylinders or songs unaccounted for). The second trip yielded twenty-nine cylinders to which no field numbers were assigned. Although the BAE catalog cards show only a generalized recording date of "1914 and 1916" for the entire collection, more specific dates have been given in the catalog entries based on the cylinder box groupings and labels.

Densmore recorded some singers (Clark Tonner, for example) on both trips. In these instances, she apparently assigned performer numbers sequentially from 1914 through 1916. The report in *Smithsonian Miscellaneous Collections* 66, no.17, indicates that she recorded Uncompahgre singers only on the second visit but two of them, Chigoop and Blueotter, have songs to which field numbers were assigned; it seems likely that they sang for her in 1914.

Some of the cylinder boxes have red foil stars glued to the labels or lids. Densmore's notes do not comment on the significance of these stars, but their presence will be indicated in the **NOTES**.

Densmore assigned Ute songs to the following categories:

Songs of the Bear Dance
Songs of the Sun Dance
•Songs of an undetermined dance
Songs of social dances:
  Songs of the Turkey Dance
  Songs of the Woman's Dance
  Songs of the Lame Dance
  Songs of the Dragging-Feet Dance
  Songs of the Tea Dance
  Songs of the Double Dance
  Songs of the Iron-Line Dance

Songs used in the treatment of the sick
War songs
Parade songs
Hand Game Songs
Miscellaneous songs
Rudimentary songs

*The cylinder box labels refer to these as "Ghost Dance" songs but Densmore's monograph simply identifies them as religious dance songs of an unspecified rite.

Genres that Densmore specified on the catalog cards are found in brackets following the song titles in the **DESCRIPTION**. For descriptions of some of the dance genres, see also Anne M. Smith's *Ethnography of the Northern Utes* (Santa Fe: Museum of New Mexico Press, 1974), pp. 174-226. Among the Ute people consulted by Smith was Teddy Pargeets, the singer Densmore identified as "Pageets."

Densmore seemed particularly interested in scientific analysis and comparison when working with the Ute material. Her monograph includes extensive tabular comparisons of Ute, Chippewa, and Teton Sioux song categories, a passing comparison with Slovak songs, and a section on "tone photographs" by Dayton C. Miller.

Densmore later edited a record album for the Library of Congress series, entitled *Songs of the Pawnee and Northern Ute* (AFS L25). Songs from this collection that were used on the record are indicated in the **NOTES** by [L25:] plus the side and band number. According to the record liner notes, Fort Duchesne was the site for all the Ute recordings in 1916; the BAE catalog cards had indicated "Whiterocks, Utah" for the entire collection. The **LOCATION** entries have been assigned accordingly.

T. Givon and Sunshine Cloud Smith of the Ute Language Program, Southern Ute Indian Tribe, Ignacio, Colorado, have provided additional translations of texted songs and comments about song genres. In the **NOTES**, the indication [ULP] is used to mark material drawn from this source.

The Bear Dance (Uintah Agency). *Courtesy of Smithsonian Institution (Photo No. 84-3839).*

NORTHERN UTE INDIAN MUSIC AND SPOKEN WORD
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	2,437	**TIME**	2:22
AFS NO.	10,583: A1	**QUALITY**	very good
BAE CAT. NO.	690		
DESCRIPTION	1) Bear Dance song (a)--690. 2) [1:54--Repetition].		
PERFORMER	Isaacs (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 23. Transcription on p. 63.		

CYLINDER NO.	2,438	**TIME**	2:34
AFS NO.	10,583: A2	**QUALITY**	very good
BAE CAT. NO.	691		
DESCRIPTION	Bear Dance song (b)--691.		
PERFORMER	Isaacs (7)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Morache (a notched rasp--see pp. 26-27) audible in background. Whoops at 1:17 and at the end. Field no. 28. Transcription on p. 63.		

CYLINDER NO.	2,439	**TIME**	2:40
AFS NO.	10,583: A3	**QUALITY**	very good
BAE CAT. NO.	692		
DESCRIPTION	Bear Dance song (c)--692.		
PERFORMER	Isaacs (10)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating and tracking problem at the end. Field no. 31. Transcription on p. 64. [ULP]: Textual notes; Isaacs is identified as a member the Uintah band.		

CYLINDER NO.	2,440	**TIME**	2:31
AFS NO.	10,583: A4	**QUALITY**	very good
BAE CAT. NO.	693		

DESCRIPTION	Final song of the Bear Dance (b)--693.
PERFORMER	Isaacs (5)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Shouts and yips at 1:11 and 1:32. Field no. 26. Transcription on p. 72. [ULP]: Textual notes; possibly a second Bear Dance song on this cylinder.

CYLINDER NO.	2,441	**TIME**	2:35
AFS NO.	10,583: B1	**QUALITY**	good
BAE CAT. NO.	694		

DESCRIPTION	Song of the Sun Dance (a)--694.
PERFORMER	Isaacs (4)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Beating. Whoops at 1:33. Field no. 25. Transcription on p. 82.

CYLINDER NO.	2,442	**TIME**	2:42
AFS NO.	10,583: B2	**QUALITY**	very good
BAE CAT. NO.	695		

DESCRIPTION	Song of the Sun Dance (b)--695.
PERFORMER	Isaacs (6)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Song ends abruptly. Whoops at 2:01. Field no. 27. Transcription on p. 82.

CYLINDER NO.	2,443	**TIME**	2:28
AFS NO.	10,583: B3	**QUALITY**	very good
BAE CAT. NO.	696		

DESCRIPTION	1) Parade song (a)--696. 2) [1:53--Repetition].
PERFORMER	Isaacs (1)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Whoops at 1:40 and at the end. Field no. 22. Transcription on p. 167.

CYLINDER NO.	2,444	**TIME**	2:42
AFS NO.	10,583: B4	**QUALITY**	very good
BAE CAT. NO.	697		

DESCRIPTION	Hand Game song (a)--697.
PERFORMER	Isaacs (3)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Surface noise near the end. Song ends abruptly. Field no. 24. Transcription on p. 176 (not on p. 167, as is listed in Densmore's index).

CYLINDER NO.	2,445	**TIME**	2:32
AFS NO.	10,584: A1	**QUALITY**	very good
BAE CAT. NO.	698		

DESCRIPTION	Hand Game song (f)--698.
PERFORMER	Isaacs (9)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Field no. 30. Transcription on p. 179.

CYLINDER NO.	2,446	**TIME**	2:36
AFS NO.	10,584: A2	**QUALITY**	very good
BAE CAT. NO.	699		

DESCRIPTION	Hand Game song (i)--699.
PERFORMER	Isaacs (8)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Interpolated words at 1:17. Field no. 29. Transcription on p. 181.

CYLINDER NO.	2,447	**TIME**	2:44
AFS NO.	10,584: A3	**QUALITY**	very good
BAE CAT. NO.	700		
DESCRIPTION	1) Song of the Sun Dance (c)--700. 2) [:27--Repetition]. 3) [1:51--Repetition].		
PERFORMER	Charlie Saritch (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	1) breaks off ca. 0:18. Field no. 36. Transcription on p. 83.		

CYLINDER NO.	2,448	**TIME**	2:13
AFS NO.	10,584: A4	**QUALITY**	very good
BAE CAT. NO.	701		
DESCRIPTION	1) Lame Dance song (a)--701. 2) [1:23--Repetition].		
PERFORMER	Charlie Saritch (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 32. Transcription on p. 106; the following pages describe the re-recording of the song in 1916. [L25: B25]		

CYLINDER NO.	2,449	**TIME**	2:25
AFS NO.	10,584: B1	**QUALITY**	good
BAE CAT. NO.	702		
DESCRIPTION	1) Closing song of the Dragging-Feet Dance--702. 2) [1:40--Repetition].		
PERFORMER	Charlie Saritch (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound fades ca. 0:30. 2) is accompanied by drumming, and ends with tracking problems. Field no. 33. Transcription on p. 113.		

CYLINDER NO.	2,450	**TIME**	2:21
AFS NO.	10,584: B2	**QUALITY**	very good
BAE CAT. NO.	703		
DESCRIPTION	Iron-Line Dance song--703.		
PERFORMER	Charlie Saritch (13)		
LOCATION	Whiterocks, Utah		
DATE	August 1916		
NOTES	Transcription on p. 120. [ULP]: Possibly a Dragging-Feet Dance song instead of an Iron-Line Dance song [see the similar melodic contours in the transcriptions of 702 and 703].		

CYLINDER NO.	2,451	**TIME**	1:29
AFS NO.	10,592: B4	**QUALITY**	good
BAE CAT. NO.	774; 704		
DESCRIPTION	1) Final song of the Bear Dance (a)--774. 2) [1:05] War song (b)--704.		
PERFORMER	Fred Mart (73); Charlie Saritch (7)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Faint sound. Machine noise between the songs. 2) ends abruptly. [LABEL for 704]: "War song leaving camp." Red stars. Penciled on the box: "Ute 1914." Field nos. 73 and 86. Transcriptions on pp. 71, 148. [ULP]: Textual notes for 774.		

CYLINDER NO.	2,452	**TIME**	2:32
AFS NO.	10,584: B3	**QUALITY**	good
BAE CAT. NO.	705		
DESCRIPTION	1) War song (e)--705. 2) [:58--Repetition]. 3) [1:16--Repetition].		
PERFORMER	Charlie Saritch (10)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Somewhat muffled sound. 2) cuts off abruptly. 3) has interspersed whoops. Transcription on p. 151. [ULP]: Possibly a parade song.		

CYLINDER NO.	2,453	**TIME**	2:24
AFS NO.	10,584: B4	**QUALITY**	very good
BAE CAT. NO.	706a		

DESCRIPTION	Song when washing the wounded (b)--706a.
PERFORMER	Charlie Saritch (4)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Beating near the end. [LABEL]: "Return fr. war." Field no. 35. Transcription and notes on pp. 155-56: "The transcription is from the cylinder made in 1914. Five renditions of the same song were recorded in 1916 . . . [the latter] omit the fifth and sixth measures and the last measure of the song as transcribed." The following cylinder contains the 1916 recording. [ULP]: Healing song.

CYLINDER NO.	2,454	**TIME**	1:36
AFS NO.	10,585: A1	**QUALITY**	very good
BAE CAT. NO.	706b		

DESCRIPTION	Song when washing the wounded (b)--706b.
PERFORMER	Charlie Saritch
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	The catalog card identifies this song as "Dup. of No. 706. (Rep. of 4)" (see the preceding cylinder). [ULP]: Healing song.

CYLINDER NO.	2,455	**TIME**	2:25
AFS NO.	10,585: A2	**QUALITY**	very good
BAE CAT. NO.	707		

DESCRIPTION	1) Parade song (b)--707. 2) [1:18--Repetition]. 3) [1:55--Repetition].
PERFORMER	Charlie Saritch
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	The cylinder box is mislabeled as "35, Ch. Saritch 4, Ret. from war"--see cylinder 706a. This song is probably Saritch 9 or 11. Transcription on p. 167. [L25: B7]

CYLINDER NO.	2,456	**TIME**	2:36
AFS NO.	10,585: A3	**QUALITY**	very good
BAE CAT. NO.	708		
DESCRIPTION	1) Parade song (c)--708. 2) [1:02--Repetition]. 3) [1:41--Repetition].		
PERFORMER	Charlie Saritch (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Tracking problem. Whoops at 1:00 and at the end. Field no. 34. Transcription on p. 168.		

CYLINDER NO.	2,457	**TIME**	2:26
AFS NO.	10,585: A4	**QUALITY**	very good
BAE CAT. NO.	709		
DESCRIPTION	Parade song (d)--709.		
PERFORMER	Charlie Saritch (12)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Transcription on p. 168.		

CYLINDER NO.	2,458	**TIME**	2:36
AFS NO.	10,585: B1	**QUALITY**	very good
BAE CAT. NO.	710		
DESCRIPTION	1) Song of the Sun Dance (f)--710. 2) [1:32--Speech]. 3) [1:52--Repetition of the song].		
PERFORMER	Teddy Pageets (10)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Whoops at 1:17 and at the end. Red star. Field no. 72. Transcription on p. 85.		

CYLINDER NO.	2,459	**TIME**	2:31
AFS NO.	10,585: B2	**QUALITY**	very good
BAE CAT. NO.	711		
DESCRIPTION	1) Song used in treatment of the sick (a)--711. 2) [1:38--Repetition].		
PERFORMER	Teddy Pageets (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	On this and the following cylinders in the "treatment of the sick" series, the label identifies the song as "Doctor" [song]. Field no. 63. Transcription on p. 132. [L25: B11]		

CYLINDER NO.	2,460	**TIME**	2:37
AFS NO.	10,585: B3	**QUALITY**	very good
BAE CAT. NO.	712		
DESCRIPTION	Song used in treatment of the sick (b)--712.		
PERFORMER	Teddy Pageets (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 64. Transcription on p. 132.		

CYLINDER NO.	2,461	**TIME**	2:26
AFS NO.	10,585: B4; 10,586: A1	**QUALITY**	very good
BAE CAT. NO.	713		
DESCRIPTION	Song used in treatment of the sick (c)--713.		
PERFORMER	Teddy Pageets (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	The cylinder was dubbed twice. Field no. 65. Partial transcription on p. 132.		

CYLINDER NO.	2,462	**TIME**	2:32
AFS NO.	10,586: A2	**QUALITY**	very good
BAE CAT. NO.	714		
DESCRIPTION	Song used in treatment of the sick (d)--714.		
PERFORMER	Teddy Pageets (4)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 66. Partial transcription on p. 132.		

CYLINDER NO.	2,463	**TIME**	2:40
AFS NO.	10,586: A3	**QUALITY**	very good
BAE CAT. NO.	715		
DESCRIPTION	1) Song used in treatment of the sick (e)--715. 2) [2:19--Repetition].		
PERFORMER	Teddy Pageets (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 67. Partial transcription on p. 133.		

CYLINDER NO.	2,464	**TIME**	2:35
AFS NO.	10,586: A4	**QUALITY**	very good
BAE CAT. NO.	716		
DESCRIPTION	Song used in treatment of the sick (f)--716.		
PERFORMER	Teddy Pageets (6)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 68. Partial transcription on p. 133.		

CYLINDER NO.	2,465	**TIME**	2:35
AFS NO.	10,586: A5	**QUALITY**	good
BAE CAT. NO.	717		
DESCRIPTION	Song used in treatment of the sick (g)--717.		
PERFORMER	Teddy Pageets (7)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound breaks up somewhat after 0:45. Field no. 69. Partial transcription on p. 133.		

CYLINDER NO.	2,466	**TIME**	2:28
AFS NO.	10,586: B1	**QUALITY**	very good
BAE CAT. NO.	718		
DESCRIPTION	Song used in treatment of the sick (h)--718.		
PERFORMER	Teddy Pageets (8)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 70. Partial transcription on p. 133.		

CYLINDER NO.	2,467	**TIME**	2:28
AFS NO.	10,586: B2	**QUALITY**	very good
BAE CAT. NO.	719		
DESCRIPTION	Song used in treatment of the sick (i)--719.		
PERFORMER	Teddy Pageets (9)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 71. Partial transcription on p. 134.		

CYLINDER NO.	2,468	**TIME**	2:26
AFS NO.	10,586: B3	**QUALITY**	very good
BAE CAT. NO.	720		
DESCRIPTION	Lame Dance song (b)--720.		
PERFORMER	Tim Johnson (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 10. Transcription on p. 109. [L25: B6]		

CYLINDER NO.	2,469	**TIME**	2:32
AFS NO.	10,586: B4	**QUALITY**	good
BAE CAT. NO.	721		
DESCRIPTION	Dragging-Feet Dance song (a)--721.		
PERFORMER	Tim Johnson (11)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating. Field no. 11. Transcription on p. 112. [ULP]: Round or 49-Dance song. [L25: B4]		

CYLINDER NO.	2,470	**TIME**	2:24
AFS NO.	10,587: A1	**QUALITY**	very good
BAE CAT. NO.	722		
DESCRIPTION	Tea Dance song (c)--722.		
PERFORMER	Tim Johnson (7)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Song ends abruptly. Field no. 12. Transcription on p. 117.		

CYLINDER NO.	2,471	**TIME**	2:27
AFS NO.	10,587: A2	**QUALITY**	very good
BAE CAT. NO.	723		
DESCRIPTION	1) War song (c)--723. 2) [1:34--Repetition].		
PERFORMER	Tim Johnson (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Shouted interpolation at 2:04. [LABEL]: "The Warpath." Red star. Field no. 7. Transcription on p. 148. [ULP]: War Dance song.		

CYLINDER NO.	2,472	**TIME**	1:09; 1:30
AFS NO.	10,587: A3; 10,590: A2	**QUALITY**	very good
BAE CAT. NO.	751; 724		
DESCRIPTION	1) Scalp Dance song (c)--751. 2) [ca. 1:12] Scout song--724.		
PERFORMER	John Star (6); Tim Johnson (10)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	2) is preceded by a fragment of 751 and ends abruptly. Penciled on box: "Ute 1914." Red stars. Field nos. 21, 15. Transcriptions on pp. 158 and 150.		

CYLINDER NO.	2,473	**TIME**	2:36
AFS NO.	10,587: A4	**QUALITY**	very good
BAE CAT. NO.	725		
DESCRIPTION	Song when washing the wounded (a)--725.		
PERFORMER	Tim Johnson (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Shouted exclamations at 1:34. [LABEL]: "Washing wounded after war." Red star. Penciled on box: "Ute 1914." Field no. 9. Transcription on p. 155.		

CYLINDER NO.	2,474	**TIME**	2:33
AFS NO.	10,587: B1	**QUALITY**	very good
BAE CAT. NO.	726		
DESCRIPTION	Parade song (f)--726.		
PERFORMER	Tim Johnson (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 6. Transcription on p. 170 ("726" is misprinted as "762"). [L25: B9]		

CYLINDER NO.	2,475	**TIME**	2:39
AFS NO.	10,587: B2	**QUALITY**	very good
BAE CAT. NO.	727		
DESCRIPTION	Song when begging for tobacco--727 [Miscellaneous song].		
PERFORMER	Tim Johnson (9)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Song ends abruptly. [LABEL]: "Smoking song." Field no. 14. Transcription on p. 189. [L25: B14]		

CYLINDER NO.	2,476	**TIME**	2:35
AFS NO.	10,587: B3	**QUALITY**	very good
BAE CAT. NO.	728		
DESCRIPTION	1) Song when welcoming visitors--728 [Miscellaneous song]. 2) [1:56--Speech]. 3) [2:07--Repetition of the song].		
PERFORMER	Tim Johnson (4)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Short pause at 1:17. Drumming continues through 2). [LABEL]: "When visitors come." Field no. 9. Transcription on p. 189.		

CYLINDER NO.	2,477	**TIME**	2:38
AFS NO.	10,587: B4	**QUALITY**	very good
BAE CAT. NO.	729		
DESCRIPTION	1) Serenade--729 [Miscellaneous song]. 2) [1:01--Repetition].		
PERFORMER	Tim Johnson (8)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	2) ends abruptly. Beating near the end. Field no. 13. Transcription on p. 191.		

CYLINDER NO.	2,478	**TIME**	2:39
AFS NO.	10,588: A1	**QUALITY**	very good
BAE CAT. NO.	730; 733		
DESCRIPTION	1) Bear Dance song (j)--730. 2) [1:28] Tea Dance song (a)--733.		
PERFORMER	Quinance		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Yelps and yips at 0:57 and 2:34. 2) ends abruptly. 733 was marked as "missing" on the catalog card, but the box labels showed that the two songs were on this cylinder. Field nos. 56, 57. Transcriptions on pp. 70 and 115. [ULP]: 2) is possibly a War Dance song.		

CYLINDER NO.	2,479	**TIME**	2:36
AFS NO.	10,588: A2	**QUALITY**	very good
BAE CAT. NO.	731; 732		
DESCRIPTION	1) Turkey Dance song (a)--731 [Social dance song]. 2) [1:00--Repetition of 731]. 3) [1:28] Turkey Dance song (b)--732 [Social dance song].		
PERFORMER	Quinance (1); [2]		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	732 was marked as "missing" on the catalog card. Field nos. 54 [and 55]. Transcriptions on pp. 97-98.		

CYLINDER NO.	2,480	**TIME**	2:27
AFS NO.	10,588: A3	**QUALITY**	good
BAE CAT. NO.	734		
DESCRIPTION	1) Tea Dance song (b)--734. 2) [1:21--Unidentified song].		
PERFORMER	Quinance (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound drops out between 0:46 and 1:03. Beating sound in the latter half of the program. Penciled on the box: "Repeated." Field no. 58. Transcription on p. 116. [ULP]: Probably a Hand Game song.		

CYLINDER NO.	2,481	**TIME**	2:25
AFS NO.	10,588: A4	**QUALITY**	very good
BAE CAT. NO.	735		
DESCRIPTION	1) Parade song (i)--735. 2) [:56--Repetition]. 3) [1:50--Repetition].		
PERFORMER	Quinance (9)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 62. Transcription on p. 171. [ULP]: Lame Dance song.		

CYLINDER NO.	2,482	**TIME**	2:38
AFS NO.	10,588: B1	**QUALITY**	very good
BAE CAT. NO.	737; 738		
DESCRIPTION	1) Hand Game song (e)--737. 2) Hand Game song (h)--738.		
PERFORMER	Quinance (7); (8)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating sound. 737 was marked as "missing" on the catalog card; the box labels indicated that 737 was on the same cylinder with 738. The box may have been re-used: "28 Isaacs Bear Dance" and "29 Isaacs" were written on the labels but have been crossed out. Field nos. 60, 61. Transcriptions on pp. 178 and 180.		

CYLINDER NO.	2,483	**TIME**	2:37
AFS NO.	10,588: B2	**QUALITY**	very good
BAE CAT. NO.	739		
DESCRIPTION	Bear Dance song (h)--739.		
PERFORMER	Joshua Washington (6)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	False start by the engineer. Transcription on p. 69. [ULP]: 739 and 740 constitute a single Bear Dance song.		

CYLINDER NO.	2,484	**TIME**	2:33
AFS NO.	10,588: B3	**QUALITY**	very good
BAE CAT. NO.	740		
DESCRIPTION	Bear Dance song (i)--740.		
PERFORMER	Joshua Washington (7)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Pencilled on box: "Ute 1916." Transcription on p. 69.		

CYLINDER NO.	2,485	**TIME**	2:39
AFS NO.	10,588: B4	**QUALITY**	very good
BAE CAT. NO.	741		
DESCRIPTION	Turkey Dance song (c)--741 [Social dance song].		
PERFORMER	Joshua Washington (3)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Transcription on p. 99. [ULP]: War Dance song.		

CYLINDER NO.	2,486	**TIME**	2:36
AFS NO.	10,589: A1	**QUALITY**	very good
BAE CAT. NO.	742		
DESCRIPTION	Turkey Dance song (d)--742 [Social dance song].		
PERFORMER	Joshua Washington (4)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. Transcription on p. 99. [ULP]: War Dance song.		

CYLINDER NO. 2,487 **TIME** 2:55
AFS NO. 10,589: A2 **QUALITY** very good
BAE CAT. NO. 743

DESCRIPTION 1) [:19--Song fragment].
2) [:38] Woman's Dance song (b)--743.
PERFORMER Joshua Washington (5)
LOCATION Fort Duchesne, Utah
DATE August 1916

NOTES Beating near the end. Transcription on p. 103.
[ULP]: Lame Dance song.

CYLINDER NO. 2,488 **TIME** 2:38
AFS NO. 10,589: A3 **QUALITY** very good
BAE CAT. NO. 744

DESCRIPTION Woman's Dance song (c)--744.
PERFORMER Joshua Washington
LOCATION Fort Duchesne, Utah
DATE August 1916

NOTES Song ends abruptly. Surface noise after 1:07.
Transcription on p. 104.

CYLINDER NO. 2,489 **TIME** 2:32
AFS NO. 10,589: A4 **QUALITY** very good
BAE CAT. NO. 745

DESCRIPTION 1) [Fragment of unidentified song].
2) [:13] Hand Game song (d)--745.
3) [2:05--Repetition of 745].
PERFORMER Joshua Washington (2)
LOCATION Fort Duchesne, Utah
DATE August 1916

NOTES [ANNOUNCEMENT at 2:27]: "First few, the first part of this record . . . to be [overlooked?]." Singer starts laughing at 0:28 and 0:47. Transcription on p. 178.

CYLINDER NO.	2,490	**TIME**	2:36
AFS NO.	10,589: B1	**QUALITY**	very good
BAE CAT. NO.	746		
DESCRIPTION	Dragging-Feet Dance song (b)--746.		
PERFORMER	John Star (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Surface noise. Song ends abruptly. Field no. 20. Transcription on p. 113.		

CYLINDER NO.	2,491	**TIME**	2:31
AFS NO.	10,589: B2	**QUALITY**	very good
BAE CAT. NO.	747		
DESCRIPTION	1) War song (f)--747. 2) [:58--Speech]. 3) [1:14--Repetition of the song]. 4) [1:59--Repetition of the song].		
PERFORMER	John Star (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	3) ends with extended whoops. 4) ends abruptly. [LABEL]: "War camp of enemy." Field no. 16. Transcription on p. 152. [ULP]: War Dance song.		

CYLINDER NO.	2,492	**TIME**	2:32
AFS NO.	10,589: B3	**QUALITY**	very good
BAE CAT. NO.	748		
DESCRIPTION	1) [Unidentified song]. 2) [1:04] Parade of returning warriors--748.		
PERFORMER	John Star (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Drumming added ca. 1:35. Field no. 17. Transcription on p. 153. [ULP]: Standard parade songs.		

CYLINDER NO.	2,493	**TIME**	2:24
AFS NO.	10,589: B4	**QUALITY**	good
BAE CAT. NO.	749		
DESCRIPTION	War song (g)--749.		
PERFORMER	John Star (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound breaks up in the second half of the program. [LABEL]: "Scalp Dance." Field no. 18. Transcription on p. 154. [ULP]: Parade song.		

CYLINDER NO.	2,494	**TIME**	2:38
AFS NO.	10,590: A1	**QUALITY**	very good
BAE CAT. NO.	750		
DESCRIPTION	Scalp Dance song (b)--750.		
PERFORMER	John Star (4)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 19. Transcription on p. 158.		

CYLINDER NO.	2,495	**TIME**	2:35
AFS NO.	10,590: A3	**QUALITY**	very good
BAE CAT. NO.	753		
DESCRIPTION	Song used in treatment of the sick (k)--753.		
PERFORMER	Mrs. Washington (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Song ends abruptly. Cylinders 2,495 through 2,499 have the word "Doctor" penciled on the labels. Field no. 49. Transcription on p. 137. [L25: B12]		

CYLINDER NO.	2,496	**TIME**	2:35
AFS NO.	10,590: A4	**QUALITY**	very good
BAE CAT. NO.	754		
DESCRIPTION	Song used in treatment of the sick (1)--754.		
PERFORMER	Mrs. Washington (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 50. Transcription on p. 137.		

CYLINDER NO.	2,497	**TIME**	2:35
AFS NO.	10,590: B1	**QUALITY**	very good
BAE CAT. NO.	755		
DESCRIPTION	Song used in treatment of the sick (m)--755.		
PERFORMER	Mrs. Washington (4)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 51. Transcription on p. 138.		

CYLINDER NO.	2,498	**TIME**	2:24
AFS NO.	10,590: B2	**QUALITY**	very good
BAE CAT. NO.	756		
DESCRIPTION	Song used in treatment of the sick (n)--756.		
PERFORMER	Mrs. Washington (5)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 52. Transcription on p. 138.		

CYLINDER NO.	2,499	**TIME**	2:39
AFS NO.	10,590: B3	**QUALITY**	good
BAE CAT. NO.	757		
DESCRIPTION	[:39] Song used in treatment of the sick (o)--757.		
PERFORMER	Mrs. Washington (6)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating sound for most of the program. Momentary sound fade out at 2:22. Song ends abruptly. Field no. 53. Transcription on p. 139.		

CYLINDER NO.	2,500	**TIME**	2:21
AFS NO.	10,590: B4	**QUALITY**	very good
BAE CAT. NO.	758		
DESCRIPTION	"The dust of the red wagon"--758 [Song of the Bear Dance].		
PERFORMER	Little Jim (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Other voices add whoops periodically. Song ends abruptly. Field no. 3. Transcription on p. 58. [ULP]: Textual notes.		

CYLINDER NO.	2,501	**TIME**	
AFS NO.	[10,591: A1]	**QUALITY**	
BAE CAT. NO.	759		

DESCRIPTION	War song (a)--759.
PERFORMER	Little Jim (10)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	Blank spot on the preservation tape: apparently the song was not transferred from disc to tape. Penciled on the box: "Ute 1916." Transcription on p. 147.

CYLINDER NO.	2,502	**TIME**	2:07
AFS NO.	10,591: A2	**QUALITY**	very good
BAE CAT. NO.	760a		

DESCRIPTION	Scalp Dance song (a)--760a.
PERFORMER	Little Jim (5)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Beating during second half of program. Penciled on the box: "Ute 1914." Red star. Field no. 5. Transcription on p. 157.

CYLINDER NO.	2,503	**TIME**	2:27
AFS NO.	10,591: A3	**QUALITY**	very good
BAE CAT. NO.	760b		

DESCRIPTION	[War song]--760b.
PERFORMER	Little Jim (4)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Drum accompaniment. [CATALOG CARD]: "Duplicate of Cat. No. 760" (see Densmore's comments on p. 157). [LABEL]: "Same tune as Jim 5. Scalp of Captive woman. Ute 1914." Field no. 4.

CYLINDER NO.	2,504	**TIME**	2:21
AFS NO.	10,591: A4	**QUALITY**	very good
BAE CAT. NO.	761		
DESCRIPTION	Parade song (j)--761.		
PERFORMER	Little Jim (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound occasionally faint. Written on box: "Subchief 2." Field no. 2. Transcription on p. 172.		

CYLINDER NO.	2,505	**TIME**	2:23
AFS NO.	10,591: B1	**QUALITY**	very good
BAE CAT. NO.	762		
DESCRIPTION	Parade song (k)--762.		
PERFORMER	Little Jim (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	False start by engineer. Written on box: "Subchief." Transcription on p. 173. [L25: B8]		

CYLINDER NO.	2,506	**TIME**	2:22; 0:15
AFS NO.	10,591: B2	**QUALITY**	good
BAE CAT. NO.	763		
DESCRIPTION	1) Bear Dance song (d)--763. 2) [:44--Repetition at a higher pitch level]. 3) [ca. 2:25--Fragment of the song].		
PERFORMER	Clark Tonner (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Song breaks up at the end of 2). 3) is preceded by a false start; 3) may be a repetition of part of the whole program or a separate band on the cylinder or disc. Field no. 37. Transcription on p. 65.		

CYLINDER NO.	2,507	**TIME**	2:37
AFS NO.	10,591: B3	**QUALITY**	good
BAE CAT. NO.	764		

DESCRIPTION	1) Bear Dance song (e)--764. 2) [1:57--Repetition].
PERFORMER	Clark Tonner (2)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Beating near the end; sound breaks up at the end. Field no. 38. Transcription on p. 66.

CYLINDER NO.	2,508	**TIME**	2:58
AFS NO.	10,591: B4	**QUALITY**	good
BAE CAT. NO.	765		

DESCRIPTION	[:24] Bear Dance song (f)--765.
PERFORMER	Clark Tonner (11)
LOCATION	Fort Duchesne, Utah
DATE	August, 1916
NOTES	Song ends abruptly. Surface noise. Penciled on box: "Ute 1916." Transcription on p. 67.

CYLINDER NO.	2,509	**TIME**	2:36
AFS NO.	10,592: A1	**QUALITY**	good
BAE CAT. NO.	766		

DESCRIPTION	Bear Dance song (g)--766.
PERFORMER	Clark Tonner (12)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	Surface noise. Sound breaks up at the end. Transcription on p. 68.

CYLINDER NO.	2,510	**TIME**	2:36
AFS NO.	10,592: A2	**QUALITY**	good
BAE CAT. NO.	767		
DESCRIPTION	1) Undetermined dance song (c)--767. 2) [:56--Repetition]. 3) [1:49--Repetition].		
PERFORMER	Clark Tonner (10)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. 3) ends abruptly. [LABEL]: "Ghost D." Transcription on p. 89.		

CYLINDER NO.	2,511	**TIME**	2:35
AFS NO.	10,592: A3	**QUALITY**	good
BAE CAT. NO.	768		
DESCRIPTION	1) [Song fragment]. 2) [:26] Lame Dance song (c)--768.		
PERFORMER	Paul Pegaroos (2)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. Whoops and shouts at the end of 1) and at 1:19. 2) ends abruptly. Transcription on p. 110.		

CYLINDER NO.	2,512	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	769		
DESCRIPTION	Closing song of the Lame Dance--769.		
PERFORMER	Paul Pegaroos (4)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Cylinder broken; not dubbed. Transcription on p. 111.		

CYLINDER NO.	2,513	**TIME**	2:33
AFS NO.	10,592: A4	**QUALITY**	good
BAE CAT. NO.	770		
DESCRIPTION	Double-Dance song (b)--770.		
PERFORMER	Paul Pegaroos (3)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise; beating. Transcription on p. 119.		

CYLINDER NO.	2,514	**TIME**	2:25
AFS NO.	10,592: B1	**QUALITY**	good
BAE CAT. NO.	771		
DESCRIPTION	Parade song (e)--771.		
PERFORMER	Paul Pegaroos (1)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface and machine noise. Song ends abruptly. Transcription on p. 169.		

CYLINDER NO.	2,515	**TIME**	2:31
AFS NO.	10,592: B2	**QUALITY**	very good
BAE CAT. NO.	772		
DESCRIPTION	"Dance faster"--772 [Song of the Bear Dance].		
PERFORMER	Fred Mart		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. Transcription on p. 61. [ULP]: Textual notes. [L25: B1]		

CYLINDER NO.	2,516	**TIME**	2:24
AFS NO.	10,592: B3	**QUALITY**	good
BAE CAT. NO.	773		
DESCRIPTION	Song of Nusina--773 [Song of the Bear Dance].		
PERFORMER	Fred Mart (1)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Beating sound. Transcription on p. 62. [LABEL]: "Dream." [ULP]: Textual notes.		

CYLINDER NO.	2,517	**TIME**	2:31
AFS NO.	10,593: A1	**QUALITY**	good
BAE CAT. NO.	775		
DESCRIPTION	Bear Dance song (k)--775.		
PERFORMER	Areev (1)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise; sound sometimes faint. Song ends abruptly. Transcription on p. 70 [marked incorrectly as BAE 773]. Almost no space between cuts on AFS 10,593.		

CYLINDER NO.	2,518	**TIME**	2:24
AFS NO.	10,593: A2	**QUALITY**	good
BAE CAT. NO.	776		

DESCRIPTION	Double-Dance song (a)--776.
PERFORMER	Areev (2)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	Surface noise; sound sometimes faint. Song ends abruptly. Transcription on p. 118.

CYLINDER NO.	2,519	**TIME**	2:26
AFS NO.	10,593: A3	**QUALITY**	good
BAE CAT. NO.	777		

DESCRIPTION	1) Song of the Sun Dance (d)--777. 2) [1:56--Repetition].
PERFORMER	Eugene Perank (1)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Sound sometimes faint. Red star on the label. Field no. 45. Transcription on p. 84. The catalog card and the list on p. 16 of Densmore's book indicate that the performer is Areev, but the cylinder box label and the transcription agree on Eugene (Gene) Perank. [L25: B2]

CYLINDER NO.	2,520	**TIME**	2:33
AFS NO.	10,593: A4	**QUALITY**	good
BAE CAT. NO.	778		

DESCRIPTION	[:20] Song of the Sun Dance (e)--778.
PERFORMER	Eugene Perank (2)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Song ends abruptly. Field no. 46. Transcription on p. 85. As with cylinder 2,519, the catalog card and the list on p. 16 of Densmore's book indicate that the performer is Areev.

CYLINDER NO.	2,521	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	779		
DESCRIPTION	Woman's Dance song (a)--779.		
PERFORMER	Eugene Perank (3)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Cylinder broken; not dubbed. Field no. 47. Transcription on p. 102.		

CYLINDER NO.	2,522	**TIME**	2:33
AFS NO.	10,593: B1	**QUALITY**	very good
BAE CAT. NO.	780		
DESCRIPTION	Parade song (g)--780.		
PERFORMER	Jim Kolorow (1)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	On this and the following box labels, the performer's name appears to be "Jim Kinan." Transcription on p. 170. [L25: B10]		

CYLINDER NO.	2,523	**TIME**	2:29
AFS NO.	10,593: B2	**QUALITY**	very good
BAE CAT. NO.	781		
DESCRIPTION	Smoking song (a)--781 [Miscellaneous song].		
PERFORMER	Jim Kolorow (2)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Tracking problem at the end. Transcription on p. 187.		

CYLINDER NO.	2,524	**TIME**	2:36
AFS NO.	10,593: B4	**QUALITY**	good
BAE CAT. NO.	782		
DESCRIPTION	Smoking song (b)--782 [Miscellaneous song].		
PERFORMER	Jim Kolorow (4)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. Song ends abruptly. Transcription on p. 188. Cylinders 2,524 and 2,525 were recorded in reverse order on the disc and preservation tape.		

CYLINDER NO.	2,525	**TIME**	2:21
AFS NO.	10,593: B3	**QUALITY**	good
BAE CAT. NO.	783		
DESCRIPTION	Smoking song (c)--783 [Miscellaneous song].		
PERFORMER	Jim Kolorow (3)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Beating. [LABEL]: "2nd Smoking Song." Transcription on p. 188.		

CYLINDER NO.	2,526	**TIME**	2:28
AFS NO.	10,594: A1	**QUALITY**	good
BAE CAT. NO.	784		
DESCRIPTION	1) Yellow hair--784 [Song of the Bear Dance]. 2) [:42--Repetition].		
PERFORMER	Nikoree (1)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Beating and surface noise. The pitch level rises ca. 1:15. Performer's name spelled "Nikori" on the label. Transcription on p. 59.		

CYLINDER NO.	2,527	**TIME**	2:36
AFS NO.	10,594: A2	**QUALITY**	good
BAE CAT. NO.	785		
DESCRIPTION	Song around a rawhide--785.		
PERFORMER	Nikoree (2)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	Surface noise. Song ends abruptly. [LABEL]: "around Buffalo hide." Transcription on p. 192.		

CYLINDER NO.	2,528	**TIME**	3:27
AFS NO.	10,594: A3	**QUALITY**	very good
BAE CAT. NO.	786		
DESCRIPTION	1) [Song fragment]. 2) [:13] Song of the Sun Dance (g)--786. 3) [:46--Repetition].		
PERFORMER	Andrew Frank (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound breaks up at the end. Red star. Field no. 74. Transcription on p. 86.		

CYLINDER NO.	2,529	**TIME**	2:29
AFS NO.	10,594: A4	**QUALITY**	good
BAE CAT. NO.	787		
DESCRIPTION	Song of the Sun Dance (h)--787.		
PERFORMER	Andrew Frank (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Echo at the beginning. Beating after 1:12. Red star. Field no. 75. Transcription on p. 86 [despite Densmore's note on the transcription--"drum not recorded"--drumming is audible].		

CYLINDER NO.	2,530	**TIME**	2:37
AFS NO.	10,594: B1	**QUALITY**	very good
BAE CAT. NO.	788		
DESCRIPTION	Undetermined dance song (a)--788.		
PERFORMER	Sidney Blueotter (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Song ends abruptly. [LABEL]: "Ghost Dance." Field no. 43. Transcription on p. 88. [ULP]: Textual notes; the song is identified as a Bear Dance song.		

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CYLINDER NO.	2,531	**TIME**	2:26
AFS NO.	10,594: B2	**QUALITY**	very good
BAE CAT. NO.	789		
DESCRIPTION	Undetermined dance song (b)--789.		
PERFORMER	Sidney Blueotter (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	[LABEL]: "Ghost Dance." Field no. 44. Transcription on p. 89.		

CYLINDER NO.	2,532	**TIME**	2:33
AFS NO.	10,594: B3	**QUALITY**	very good
BAE CAT. NO.	790		
DESCRIPTION	Song of the Turkey Dance (e)--790.		
PERFORMER	Chigoop (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Sound breaks up after 2:00. On the label, the performer's name is spelled "Chigup." Field no. 42. Transcription on p. 100. [L25: B3]		

CYLINDER NO.	2,533	**TIME**	2:34
AFS NO.	10,594: B4	**QUALITY**	very good
BAE CAT. NO.	791		
DESCRIPTION	1) Song of the Turkey Dance (f)--791. 2) [1:46--Repetition].		
PERFORMER	Chigoop (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Field no. 41. Transcription on p. 100.		

CYLINDER NO.	2,534	**TIME**	2:10
AFS NO.	10,595: A1	**QUALITY**	very good
BAE CAT. NO.	792		
DESCRIPTION	War song (d)--792.		
PERFORMER	Dave Weetch (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating at the end. Densmore's voice is audible at the end, though the words are unclear; possibly an incompletely scraped cylinder. Red star. Field no. 39. Transcription on p. 149. [L22: B13]		

CYLINDER NO.	2,535	**TIME**	2:17
AFS NO.	10,595: A2	**QUALITY**	very good
BAE CAT. NO.	793		
DESCRIPTION	1) Parade song (h)--793. 2) [:59--Repetition].		
PERFORMER	Dave Weetch (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Beating and surface noise. Field no. 40. Partial transcription on p. 171. No pause on the preservation tape between this cylinder and 2,536.		

CYLINDER NO.	2,536	**TIME**	2:33
AFS NO.	10,595: A3	**QUALITY**	good
BAE CAT. NO.	794		
DESCRIPTION	War song (h)--794.		
PERFORMER	Charles Mack (2)		
LOCATION	Fort Duchesne, Utah		
DATE	August 1916		
NOTES	16-second false start by the engineer. Surface noise. [LABEL]: "Scalp Song." Transcription on p. 159.		

CYLINDER NO.	2,537	**TIME**	2:31
AFS NO.	10,595: A4	**QUALITY**	very good
BAE CAT. NO.	795		

DESCRIPTION	1) War song (i)--795. 2) [1:45--Repetition].
PERFORMER	Charles Mack (1)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	False start by the engineer. Surface noise. Sound breaks up at the end. [LABEL]: "Scalp song." Transcription on p. 159.

CYLINDER NO.	2,538	**TIME**	2:55
AFS NO.	10,595: B1	**QUALITY**	very good
BAE CAT. NO.	796		

DESCRIPTION	1) [:18] Hand Game song (c)--796. 2) [:37--Repetition at a lower pitch level]. 3) [1:56--Repetition].
PERFORMER	Jim Pant (2)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	Surface noise. Transcription on p. 177.

CYLINDER NO.	2,539	**TIME**	2:34
AFS NO.	10,595: B2	**QUALITY**	very good
BAE CAT. NO.	797		

DESCRIPTION	1) Hand Game song (g)--797. 2) [1:17--Repetition].
PERFORMER	Jim Pant (1)
LOCATION	Fort Duchesne, Utah
DATE	August 1916
NOTES	Surface noise. 2) ends abruptly. Transcription on p. 180.

CYLINDER NO.	2,540	**TIME**	2:26
AFS NO.	10,595: B3	**QUALITY**	very good
BAE CAT. NO.	798		

DESCRIPTION	1) Song of the Sun Dance (i)--798. 2) [:53--Repetition]. 3) [1:31--Repetition].
PERFORMER	Fanny Provo (1)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Several words spoken between 2) and 3). Penciled on the box: "Parade of Sun Dance." Red star. Field no. 79. Transcription on p. 87.

CYLINDER NO.	2,541	**TIME**	2:31
AFS NO.	10,595: B4	**QUALITY**	good
BAE CAT. NO.	799		

DESCRIPTION	1) [Speech]. 2) [:16] Dream song--799 [Miscellaneous song]. 3) [1:57--War song].
PERFORMER	Arkansaw (1); [Charlie Saritch]
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Surface and machine noise. [LABEL for 799]: "Playing on shore." [Crossed-off LABEL for the second song]: "Cat. no. 704, 85, Charlie Saritch, War song." Field nos. 76 and 85. Transcription of 799 on p. 193. [ULP]: Textual notes for 799, identified as a "Ghost Dance song," probably borrowed.

CYLINDER NO.	2,542	**TIME**	2:31
AFS NO.	10,596: A1	**QUALITY**	good
BAE CAT. NO.	799a		

DESCRIPTION	Song of the prairie dogs--799a [Rudimentary song (a)].
PERFORMER	Weeyutchee (2)
LOCATION	Whiterocks, Utah
DATE	August 1914
NOTES	Muffled sound; surface noise. Penciled on the box: "Ute 1914." [CATALOG CARD for this and the following three cylinders]: "'Not included in catalog of Indian songs'--see Bulletin 75." Field no. 82. Transcription on p. 202.

CYLINDER NO.	2,543	**TIME**	2:39
AFS NO.	10,596: A2	**QUALITY**	good
BAE CAT. NO.	799b		
DESCRIPTION	Song of the frog's children--799b [Rudimentary song (b)].		
PERFORMER	Weeyutchee (1)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Muffled sound. [LABEL]: "Story frog & mouse." Penciled on the box: "1914." Field no. 81. Transcription on p. 203.		

CYLINDER NO.	2,544	**TIME**	2:23
AFS NO.	10,596: B1	**QUALITY**	good
BAE CAT. NO.	799c		
DESCRIPTION	1) [Three fragments or segments of narration]. 2) [:36] The red bug and the fox [Rudimentary song (c)]. 3) [1:30--Repetition of the song].		
PERFORMER	Weeyutchee [4]		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Muffled sound. The label for this cylinder is on the box of cylinder 2,545, and vice versa. Field no. 84. Transcription on p. 204.		

CYLINDER NO.	2,545	**TIME**	2:31
AFS NO.	10,596: B2	**QUALITY**	good
BAE CAT. NO.	799d		
DESCRIPTION	1) The bear who stole the wolf's wife--799d [Rudimentary song (d)]. 2) [1:35--Repetition]. 3) [2:15--Repetition].		
PERFORMER	Fanny Provo (2)		
LOCATION	Whiterocks, Utah		
DATE	August 1914		
NOTES	Muffled sound. Possibly an incompletely-scraped earlier recording at the very beginning. Sound breaks up during 3). In addition to the label for 799d, there is a crossed-out label: "Rep. of Ch. Saritch 7, War song." Field no. 80. Transcription on p. 204.		

CYLINDER NO.	3,935	**TIME**	2:25
AFS NO.	21,262: 16	**QUALITY**	good
BAE CAT. NO.			

DESCRIPTION	Speech.
PERFORMER	Red Cap
LOCATION	Whiterocks, Utah
DATE	August 1914

NOTES Sound drops out between 0:58 and 1:12 and near the end. Surface noise. [ENCLOSED NOTE]: "Speech by Red Cap, Kacora, from Frances Densmore's personal collection of records; all others sent to the Library of Congress (from National Archives?)" [Kacora was a Yuma Indian who also recorded a speech for Densmore]. Also enclosed were a translation of the speech and a two-page account of the circumstances in which this cylinder was recorded. In summary, when the Ute people did not respond to Densmore's request to record their songs, she approached Red Cap, the chief. With his approval, the best singers came forward. After listening to the songs as they were sung and then played back, Red Cap recorded this speech, commending Densmore for her work and expressing the hope that the Commissioner of Indian Affairs would not stop the Utes from singing their songs. [The translation and full account are in the Archive of Folk Culture's documentation for this collection.]

YAKIMA INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMER: Francis James

LOCATION: Chilliwack, British Columbia

DATE: September 14, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBER: 3,746

AFS NUMBER: 21,266

One four-inch cylinder containing Yakima Indian music recorded by Frances Densmore near Chilliwack, British Columbia, on September 14, 1926. Also included on the cylinder are words by Mr. Harding, police chief at Chilliwack. The cylinder was transferred from the National Archives in 1948.

This is the first record Densmore made at Chilliwack; it is labeled and described on the opening page of her field notes (ms. 3371, National Anthropological Archives). She chose, however, to "discard" this cylinder, so it is not among those transcribed and analyzed in her monograph based on the work at Chilliwack—*Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27).

The Yakima people of the Plateau are located in south-central Washington state. Francis James, however, is described as "a Yakima from Cooper Island." According to gazetteers for the Pacific Northwest, the only Cooper Island in the area is in Barkley Sound on the Pacific side of Vancouver Island (there is also a "Kuper" Island on the Strait of Georgia side). James's cylinder recording has been included in the Plateau catalog on the basis of his stated tribal affiliation even though he may have been living among Northwest Coast people.

There is another Yakima song on cylinder 3,102 in Densmore's Makah collection, Northwest Coast catalog.

YAKIMA INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,746	**TIME**	2:04
AFS NO.	21,266: 5	**QUALITY**	fair

DESCRIPTION	1) Speech by Mr. Harding. 2) [:53] "Cowboy song when looking for another man--just to find him."
PERFORMER	Mr. Harding; Francis James (1)
DATE	September 14, 1926
NOTES	Surface noise. Beating near the end. [SPEECH at the beginning]: ". . . Chilliwack . . . British Columbia, on the 14th day of September, 1926 . . . at the time of the annual hop-picking . . . number of Indians." [BOX]: "Densmore, British Columbian series, rec. at Chilliwack, B.C., 1926. Song rec. by Francis James, a Yakima Indian from Cooper Island, preceded by sentences spoken by Mr. Harding, Chief of police of Chilliwack and in that capacity in charge of Indians in the hop-picking camp. Mr. Harding was a great assistance in the work. Discard [field number] 1. Gift of Frances Densmore, July 31, 1944."

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NORTHWEST COAST / ARCTIC INDIAN CATALOG

INTRODUCTION

> Already in my youth, when I was studying in Berlin, the idea occurred to me that it must be possible to bring to light the ancestry and the relationships existing between [groups of tribal people] through comparative consideration of their music.
> (translated from the German text on p. 264 of *Über Kiwatins Eisfelder*)

This premise became Christian Leden's rationale for collecting songs from the Polar Eskimos of Greenland and from Indian groups north and west of Hudson Bay. In noting elsewhere that the investigation of music was just as important as the understanding of other aspects of culture, Leden commented that only with the help of a phonograph could a person accurately grasp the less readily analyzed pitches and the particular performance practices of these societies (*Über Kiwatins Eisfelder*, p. 57).

The twenty collections of music and speech recorded among peoples of the Northwest Coast, Alaska, and Greenland contained in this catalog were assembled by ethnologists and linguists who shared similar notions, not only about the place of music in non-Euroamerican societies, but also about the contribution of the phonograph in "capturing" special features of performance practice for comparative purposes. Frances Densmore considered the results of her trip to Chilliwack, British Columbia, "important as a basis of comparison between the songs of Canadian Indians and those of Indians residing in the United States" (*Music of the Indians of British Columbia*, p.3). Leo Frachtenberg conducted a special study of Quileute songs for the purpose of analyzing song-variation. The collectors not only attempted to preserve and document songs heard within a native community; in music, as in other elements of culture, they were looking for comparisons and contrasts, for common features and distinctive traits, and in some cases for regional or even generalized pan-Indian style elements.

Most of the collections in this catalog were recorded by Frances Densmore and Leo Joachim Frachtenberg at three sites: Chilliwack, British Columbia; Neah Bay, Washington; and Siletz, Oregon. In some cases, cylinders from these places were initially grouped in tribal or linguistic categories that are general and sometimes misleading. For example, when Densmore sorted and analyzed the recordings made at the hop-picking camp outside of Chilliwack, she divided the cylinders into Nitinat, Salish, Thompson and Fraser River, and Tsimshian components. Years later she donated an additional fourteen cylinders simply labeled "Chilliwack" to the collection already deposited in federal agencies. While volume 1 in the Federal Cylinder Project catalog series—the inventory—uses Densmore's labels, subsequent study indicates that the Chilliwack cylinders include Carrier, Mainland Comox, Halkomelem, Nitinat, Squamish, Thompson, Tsimshian, and Yakima songs (the Thompson and Yakima cylinders are described in the Great Basin/Plateau catalog in this volume). Similarly, although Frachtenberg's recordings from Siletz were identified simply as "Athapaskan" cylinders, in this catalog they are divided into Shasta, Tututni, and Upper Umpqua collections.

Conversely, Densmore broke up her Neah Bay materials into segments that have not been retained in this catalog and assigned tribal designations to songs on the basis of ostensible origin, regardless of who sang the songs. The Federal Cylinder Project (FCP), however, uses the singers' tribal affiliations as the basis for defining a collection; thus a Yakima song (BAE 1505) sung by a Makah person is now included in the Makah collection. Melville Jacobs's recordings of Victoria Howard include songs she learned from Kalapuyan, Modoc, Shastan, and Chinook sources, but all of her cylinder recordings are found in the Clackamas Chinook collection (with notes concerning the sources of individual songs).

We have also included in this catalog two collections (Leden-Polar Eskimo and Gilman-

Kwakiutl) which are segments of larger anthologies of cylinder recordings described in volume 8 of the FCP catalog series.

Among the Library's holdings are two cylinders originally attributed to H.W. Krieger, supposedly containing Eskimo war and love songs recorded at Anvik, Alaska, in 1927. Krieger did visit Anvik in that year while on an archaeological expedition and did note aspects of the ceremonial life of the residents (*Explorations and Field-work of the Smithsonian Institution in 1927* [1928]:128). But the cylinders found in the Krieger boxes are not Native American; they contain African Zulu recordings and were included as part of the "Anonymous 8" collection in the FCP inventory. The location of whatever cylinders Krieger may have recorded is unknown.

Several collections in this catalog are limited to one cylinder each. The Densmore Carrier and Frachtenberg Upper Umpqua collections are products of the practice described above—dividing recordings into segments reflecting contemporary delineations of tribal identity. The Swadesh Nootka and Chapman Ingalik collections, however, each consisted of only one cylinder. Two collections, Polar Eskimo and Shasta, are minimally larger [Leden's work was much more extensive but only two cylinders are in the Library's holdings]. While such small collections are obviously ill-suited for comparative study and cannot suggest the range of a culture's sung and spoken traditions, the contents of an individual cylinder should not be discounted; each one preserves a unique voice and songs made special by the passage of time.

Larger collections are not without their difficulties, either in terms of available documentation or technical problems (such as inaccurate speed in the duplication of Swanton's Tlingit recordings).

A different kind of problem is posed by the limited range of diacritics available on the Cylinder Project word-processor. While the goal is to follow the collectors' spelling systems, the orthographic conventions for some languages can only be approximated. Readers should refer to the collectors' notes and publications for more complete information.

Largely because of the overlapping character of the Densmore collections, a separate bibliography for each group represented in the catalog would not have been possible without extensive repetition of entries. It seems more practical, therefore, to divide the bibliography into two segments, one pertaining to the Arctic and Subarctic (Polar Eskimo and Ingalik) collections, the other to Northwest Coast materials.

General introductions to the cultures represented in this catalog can be found in the *Handbook of North American Indians*, vol. 7, *Northwest Coast*, edited by Wayne Suttles and due to be published in 1987; the Arctic (vol. 5) and Subarctic (vol.6) books have already appeared. For more specific information relating to music, see also Ian L. Bradley, "Indian Music of the Pacific Northwest: An Annotated Bibliography of Research," *BC Studies*, no.31 (Autumn 1976):12-22.

CARRIER INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMER: Abraham Williams

LOCATION: Chilliwack, British Columbia

DATE: Between September 16 and 18, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W
Washington, D.C. 20408

CYLINDER NUMBER: 3,240

AFS NUMBER: 10,693: B6

BAE CATALOG NUMBER: 1690

One four-inch cylinder containing Carrier Indian music from the people of the Babine subgroup recorded by Frances Densmore near Chilliwack, British Columbia, in mid-September 1926. The cylinder was transferred to the Library of Congress from the National Archives in 1948.

Densmore transcribed and commented on this cylinder in her monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27). See also ms. 3371—Densmore, British Columbia—at the National Anthropological Archives. Williams was among a group of Pacific Northwest people whom Densmore recorded on her visit to a hop-picking camp near Chilliwack. When she submitted her reports to the BAE, Williams' dance song (field number 37 in her sequence of recordings at Chilliwack) was included with the Tsimshian recordings. The approximate recording dates were determined on the basis of field numbers in conjunction with Densmore's diary entries.

For information on the Carrier people, see the article by Margaret L. Tobey in *Handbook of North American Indians*, vol. 6, *Subarctic*, pp. 413-32.

CARRIER INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,240	**TIME**	2:21
AFS NO.	10,693: B6	**QUALITY**	fair/poor
BAE CAT. NO.	1690		

DESCRIPTION	1) Dance song from Babine. 2) [:53--Repetition].
PERFORMER	Abraham Williams
NOTES	Program faint and sometimes fragmented; surface noise. Speech between 1) and 2). [BOX]: "1st Babine song." Field no. 37 (see introduction). Transcription on p. 58.

CLACKAMAS CHINOOK INDIAN MUSIC AND SPOKEN WORD

THE MELVILLE JACOBS COLLECTION

COLLECTOR: Melville Jacobs (1902-1971)

PERFORMER: Victoria Howard (ca.1870-1930)

LOCATION: West Linn (a suburb of Oregon City), Oregon

DATES: July-August 1929, January-March 1930

SPONSORS: University of Washington and the American Council of Learned Societies Committee on Research in American Indian Languages

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 1,147-1,173

AFS NUMBERS: 21,830-21,834

UNIVERSITY OF WASHINGTON ACCESSION NUMBERS: 14520-14537, 14540-14548

JACOBS'S FIELD NUMBERS: Cylinders 20-37, 43-51

BAE SONG NUMBERS: 1-111

Twenty-seven Ediphone cylinders of Clackamas Chinook Indian music and spoken word recorded by Melville Jacobs in Oregon in 1929-1930. The cylinders were transferred from the National Archives in 1948. One cylinder was broken and could not be duplicated on tape.

Victoria Howard, part Molale and part Clackamas and one of the last surviving speakers of Clackamas Chinook, was the performer on all of these cylinders. Born and raised on the Grand Ronde Reservation and married to a Santiam Kalapuya man, she lived in the West Linn suburb of Oregon City during the time when Jacobs worked with her. A photo of Mrs. Howard is used as the frontispiece of Jacobs's book, *The People are Coming Soon* (Seattle, 1960). Besides the Clackamas material, her repertoire also included songs in the Lakmiyuk, Mary's River, Tualatin, Yamhill, and Yonkalla dialects of Kalapuya; Molale; Chinook jargon; and Shasta. Some of her Clackamas songs were attributed to Snake, Modoc, Klikitat, and Klamath sources.

Jacobs used a grant from the National Research Council to send the Howard recordings to Erich von Hornbostel at the Berlin Phonogramm-Archiv. Hornbostel produced three sets of electrotype copies, one of which was sent to the Bureau of American Ethnology [BAE] (now at the Library of Congress), another to George Herzog (now at the Archives of Traditional Music, Indiana University), and the third to Jacobs (now at the University Archives of the University of Washington Libraries).

Several numbering schemes have been assigned to the cylinders, three of which are relevant to the Library of Congress set. Listed in the **COLLECTION NUMBERS** entry are: 1) The University of Washington accession number [following "UW"] assigned by Jacobs when the cylinders were stored in the Washington State Museum; Jacobs uses these numbers when referring to the cylinders in his publications. 2) The original recording number assigned by Jacobs, which he used in his field notebooks and inscribed on cylinders or cylinder boxes; this is the "cylinder number" read by the Library of Congress recording engineer. 3) The "song numbers" found in BAE lists and also announced by the recording engineer. These are not always correct; on the first cylinder, for example, there are in fact six separate songs, but only numbers 1-5 were assigned.

All of the Victoria Howard cylinders are cataloged in William R. Seaburg's *Guide to Pacific Northwest Native American Materials in the Melville Jacobs Collection and in other Archival*

Collections in the University of Washington Libraries (Seattle: University of Washington Libraries, 1982):45-50. The guide also includes information on obtaining access to Jacobs's notebooks and supplemental files on music in the Jacobs collection.

Specific recording dates and the identification of the language and dialect of each song are drawn from the Seaburg book. This linguistic information is noted in parentheses following each song entry in the **DESCRIPTION**, dialects being listed rather than more general language names. The published guide lists the recording location for the first eighteen Howard cylinders as "Oregon City," while the remaining nine were labeled "West Linn." Since all of Mrs. Howard's work with Jacobs apparently took place in her home, this catalog does not specify the location for each cylinder entry.

Song and cylinder identifications found on a University of Washington list predating the Seaburg catalog are sometimes more detailed than labels in the published guide, while BAE titles (announced by the LC recording engineer) are often very general. The titles in the **DESCRIPTION** section for each cylinder have therefore been drawn from the older UW list (the Indiana University set of cylinders is similarly identified). Jacobs occasionally added procedural comments and assessments of recording quality to the titles; these comments have been moved to the **NOTES**, following "[MJ]," along with entries of the form "N.B.[volume number]:[page number]." The latter apparently refer to Jacobs's field notebooks in the University of Washington Archives. In some cases, Jacobs's earlier spellings have been modified in accordance with later conventions; for example, "Twalatin" becomes "Tualatin."

Updated information from the Seaburg guide and substantively different BAE names are also in the **NOTES**, following "[UW]" and "[BAE]" respectively. The supplemental material includes references to an additional cylinder in the UW collection (14772 in the Seaburg guide). Identified by Jacobs as "Some songs of Mrs. Howard sung again for exhibition purposes," it identifies three songs heard on LC cylinders 1150, 1164, and 1168.

Also provided by the Seaburg catalog and found in the **NOTES** (with the format "CT:[page number]") are the citations for the songs and translations embedded in various narratives in Jacobs's *Clackamas Chinook Texts (International Journal of American Linguistics* 24, no. 2, part 2 [1958], and 25, no. 2, part 2 [1959]). Jacobs's footnotes in these volumes refer to the songs by UW cylinder numbers followed by an alphabet letter to indicate their placement in the sequence of material on a cylinder (thus "14533b" would refer to the second song on UW cylinder 14533). See also the section on songs in Jacobs's *The Content and Style of an Oral Literature* (Chicago: University of Chicago Press, 1959), pp. 200-208; references to this work are indicated by "OL:[page number]."

Genres represented in Victoria Howard's repertoire include:

First menses funny songs
Fun dance songs
Hand game/gambling songs
Love songs
Lullabies
Myth narrative and songs
Shamans' doctoring songs
Spirit-power/power songs

For a description of Jacobs's work, see the obituary and bibliography in *American Anthropologist* 80 (1978):640-49. For additional Kalapuyan material, see the Frachtenberg collection in this catalog.

CLACKAMAS CHINOOK INDIAN MUSIC AND SPOKEN WORD
THE MELVILLE JACOBS COLLECTION

CYLINDER NO.	1,147	**TIME**	8:19
AFS NO.	21,830: 1	**QUALITY**	good/fair
COLLECTION NOS.	UW:14520; cyl. 20; songs 1-5		

DESCRIPTION

1) Song, obscene, at 1st menses of girl (Molale).
2) [:45] Other song of same type (Molale).
3) [1:38] Shaman's curing song (Tualatin).
4) [2:53] Guardian spirit song, at winter power dances (Clackamas).
5) [5:15] Song of same type given by same spirit to same spirit (Clackamas).
6) [7:02] Lullaby, sung first in Clackamas, then in Chinook Jargon (Clackamas).

DATE July 7, 1929

NOTES

Surface noise throughout. Spoken words before each song except 1) and at 7:43. Overmodulation during 4); faint sound on 6).
[UW]: 1), 2) First mensis funny song; 3) Spirit-power song of shaman; 5) Fog spirit-power song.
[BAE]: 1) Girl's first mensis mockery song; 2) Same type; 4) Power song; 5) Same song continued.

CYLINDER NO. 1,148 **TIME** 8:14
AFS NO. 21,830: 2 **QUALITY** fair/poor
COLLECTION NOS. UW:14521; cyl. 21; songs 6-10

DESCRIPTION
1) Power song (Molale).
2) [1:05] Shaman's song (Tualatin).
3) [2:33] Lullaby, but with Chinook jargon words (Clackamas).
4) [3:46] Rattlesnake power song (Molale).
5) [5:13] Power song (Molale).
6) [6:22] Power song of the same singer as in [5)]; power of the rays of the dawn, over riches (Molale).

DATE July 7, 1929

NOTES
Much surface noise. Spoken words precede each cut except for 2) as well as follow 3) and 5). Overmodulation during 6).
[MJ]: 4) "Singer had difficulty remembering the song; thus pause in the middle and then continued."
[UW]: 2) Song sung after strong dream; 5) and 6), Grizzly spirit-power songs.
[BAE]: 1), 2), 4), 5), Power songs; 6) Same song continued.

CYLINDER NO. 1,149 **TIME** 8:19
AFS NO. 21,830: 3 **QUALITY** good/fair
COLLECTION NOS. UW:14522; cyl. 22; songs 11-14

DESCRIPTION
1) Shaman's song (Tualatin).
2) [3:03] The singer's own power song (Clackamas).
3) [4:21] Another power song of the singer (Clackamas).
4) [6:25] Power song (Tualatin).

DATE July 7, 1929

NOTES
Surface noise. Tracking problem at 2:10. Spoken words precede each song and follow 4).
[UW]: 1), 3), 4) Spirit-power songs; 2) Snake spirit-power song.
[BAE]: 1) Power song.

CYLINDER NO.	1,150	**TIME**	8:20
AFS NO.	21,830: 4	**QUALITY**	good/fair
COLLECTION NOS.	UW:14523; cyl. 23; songs 15-16		

DESCRIPTION
1) Power song (Clackamas).
2) [5:54] Grizzly bear power song (Clackamas).

DATE July 8, 1929

NOTES
Surface noise. Overmodulation on some pitches. Spoken words at the beginning, at 4:45, and at the end of 1). Interpolated whoops during 1).
[MJ]: 1) "At end of 1st and 3d verses short halts, catching breath" [pauses at 1:11 and 3:24].
[UW]: 2) See also UW cyl. 14772:3, identified as "Clackamas washkiya's power song."

CYLINDER NO.	1,151	**TIME**	8:07
AFS NO.	21,830: 5	**QUALITY**	good/fair
COLLECTION NOS.	UW:14524; cyl. 24; songs 17-19		

DESCRIPTION
1) Power song (Çlackamas).
2) [3:47] Rabbit's power song, from a myth, supp. with skin-drum (Clackamas).
3) [6:00] Owl's power song from same myth (Clackamas).

DATE July 8, 1929

NOTES
Surface noise. Fainter during 3). Spoken words before each cut, after 1), and interpolated at 4:24, 4:45, and 5:28.
[MJ]: 2) "Singer made several mistakes."
3) "Uneven ending due to laughing at bell at end of Ediphone record."
CT:72 and OL:201: 2) "Possibly sung with percussion accompaniment on a skin drum, during a recital of olden times. Mrs. Howard did not own a drum."
OL:201 also describes 3).

CYLINDER NO. 1,152 **TIME** 8:10
AFS NO. 21,830: 6 **QUALITY** good/fair
COLLECTION NOS. UW:14525; cyl. 25; songs 20-22

DESCRIPTION
1) Text part of a myth (Clackamas).
2) [4:14] Mole's power song, with drumming, Molale, song belonged to a Modoc woman (Molale).
3) [6:45] Another power song of the same Modoc-Molale woman (Molale).

DATE July 8, 1929

NOTES Surface noise, increasing during 3). Spoken words precede 2) and 3); drum accompaniment on 2) begins at 5:32.
[UW]: 2) Modoc slave woman's Mole power song. The older UW list also cites "Jacobs note book 52" for 2). Regarding the linguistic attributions of material on this cylinder, see also the footnote on p. 1 of Jacobs's "Texts in Chinook Jargon" (University of Washington Publications in Anthropology 7, no. 1 [November 1936]) refers to a story Mrs. Howard heard from a Modoc slave woman raised among the Molale people: "The myth may be Modoc but is more likely to be Molale in origin."]

CYLINDER NO. 1,153 **TIME** 8:28
AFS NO. 21,831: 1 **QUALITY** good/fair
COLLECTION NOS. UW:14526; cyl. 26; songs 23-25

DESCRIPTION
1) Power song (Molale).
2) [4:22] Power song, composer always let it follow 26a (Molale).
3) [7:22] 26b repeated, or resumed (Molale).

DATE July 11, 1929

NOTES Surface noise. Sound breaks up at the end.
[BAE]: 1-2) Clackamas power songs; 3) same continued.

CYLINDER NO.	1,154	**TIME**	8:20
AFS NO.	21,831: 2	**QUALITY**	good/fair
COLLECTION NOS.	UW:14527; cyl. 27; songs 26-28		
DESCRIPTION	1) Song by a Snake (Oregon Shoshone) man, tune possibly not Clackamas. A power song (Clackamas?). 2) [2:36] Another song of the same power, by the same man (Clackamas?). 3) [6:09] Power song (Tualatin).		
DATE	July 11, 1929		
NOTES	Much surface noise initially and towards the end. 3) is rather faint and sometimes distorted. [MJ]: 3) "Abrupt ending on account of bell." [UW]: 1) and 2), water spider spirit-power songs; 3) cold east wind spirit-power song.		

CYLINDER NO.	1,155	**TIME**	8:25
AFS NO.	21,831: 3	**QUALITY**	good/fair
COLLECTION NOS.	UW:14528; cyl. 28; songs 29-31		
DESCRIPTION	1) Clackamas-Cascades power song (Clackamas). 2) [3:17] Another song of the same power, by the same woman (Clackamas). 3) [7:19] Another song of the same type (Clackamas).		
DATE	July 15, 1929		
NOTES	Surface noise, more pronounced toward the end. Perhaps a break in the recording at 1:59 (there are four recorded bands on the actual cylinder). Spoken words at the end of 1), 2). Sound muffled during 3) and broken up at the end. [BAE]: Power songs.		

CYLINDER NO. 1,156 **TIME** 7:59
AFS NO. 21,831: 4 **QUALITY** good/fair
COLLECTION NOS. UW:14529; cyl. 29; songs 32-34

DESCRIPTION
1) [Continuation of third spirit-power song on preceding cylinder].
2) [1:35] Power song, from man part Clackamas, part Klikitat (Clackamas).
3) [3:57] Possibly song of same type, by same man, song immediately after [2)] (Clackamas).
4) [6:31] Another song of the same type (Clackamas).

DATE July 15, 1929

NOTES Surface noise, increasing toward the end. Tracking problem at the beginning. Some voice distortion. [MJ]: 4) "n.g. [no good], repeated on 30a" (see the following cylinder).

CYLINDER NO. 1,157 **TIME** 8:25
AFS NO. 21,831: 5 **QUALITY** fair/good
COLLECTION NOS. UW:14530; cyl. 30; songs 35-38

DESCRIPTION
1) Same as 29d, better [see preceding cylinder].
2) [:59] Power song by a woman half [Clackamas], half Molale (Clackamas).
3) [4:04] Power song by a mixed breed (Clackamas).
4) [6:26] Another (Clackamas).

DATE July 15, 1929

NOTES Surface noise. Some tracking problems during 2). Vocal distortion during 3). 4) begins with extended cries; the song itself starts at 7:07. [MJ]: 4) "See notes." [UW]: 1) Sky power song; 2) Dead people power song.

CYLINDER NO. 1,158 **TIME** 8:16
AFS NO. 21,831: 6 **QUALITY** fair/good
COLLECTION NOS. UW:14531; cyl. 31; songs 39-41

DESCRIPTION
1) Power song (Clackamas).
2) [2:49] Another, following 31a (Clackamas).
3) [5:27] Another [power song] (Clackamas).

DATE July 18, 1929

NOTES False start by engineer. Surface noise, increasing at the end. Beating; tracking problem during 2). [MJ]: "Words omitted, better rendition with words on 32b" (see second song on following cylinder).

CYLINDER NO. 1,159 **TIME** 8:27
AFS NO. 21,832: 1 **QUALITY** fair/good
COLLECTION NOS. UW:14532; cyl. 32; songs 42-44

DESCRIPTION
1) Another [power song] (Clackamas).
2) [2:54] Better version, with words, of 31c (Clackamas).
3) [4:55] Another [power song] (Clackamas).

DATE July 18, 1929

NOTES Surface noise. Muffled, sometimes faint.

CYLINDER NO. 1,160 **TIME** 8:46
AFS NO. 21,832: 2 **QUALITY** fair
COLLECTION NOS. UW:14533; cyl. 33; songs 45-48

DESCRIPTION
1) Another [power song], by a Klikitat (Clackamas).
2) [2:36] Sunset power song (Clackamas).
3) [5:37] Another of same singer follows (Clackamas).
4) [7:30] Another of the same singer, part of 34a [see next cylinder] (Clackamas).

DATE July 18, 1929

NOTES False start by engineer. Surface noise. Faint program during 1). Voice muffled, somewhat distorted during 2); more overmodulation during 3) and 4). [MJ]: 2) "Recording faulty, needle slipped." [UW]: 1) Earth power song; 2-4) Sunset power songs.

CYLINDER NO.	1,161	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTION NOS.	UW:14534; cyl. 34; songs 49-52		

DESCRIPTION

1) Same as 33d; probably complete here [see preceding cylinder].
2) Another [power song], by a part Klamath woman (Clackamas).
3) Another, by the same woman (Clackamas).
4) Repetition of [3)].

DATE July 18, 1929

NOTES

Cylinder broken; not dubbed.
[MJ]: 4) "Halt in the middle of a verse because of the bell."
[BAE]: Four Clackamas power songs.

CYLINDER NO.	1,162	**TIME**	8:33
AFS NO.	21,832: 3	**QUALITY**	fair
COLLECTION NOS.	UW:14535; cyl. 35; songs 53-56		

DESCRIPTION

1) Men's hand game song (Clackamas).
2) [3:11] Another [men's hand game song] (Clackamas).
3) [5:15] Mouse's power song (Clackamas).
4) [6:47] Bear's power song (Clackamas).

DATE August 2, 1929

NOTES

False starts by engineer. Surface noise; muffled sound; sound skips near the beginning. Pause at 5:25.
[MJ]: 1) "G.H. Special Song Types No. 10"
(a reference to the use of this song as example 10 in George Herzog's article, "Special Song Types in North American Indian Music," Zeitschrift für Vergleichende Musikwissenschaft 3 [1935]; see the transcriptions following p. 96).
3) "Shortly after the start halt, confused, then singer recommences."
[BAE]: 1) Stick gambling game song; 2) same type; 3) and 4) are songs occurring in myths.

CYLINDER NO. 1,163 **TIME** 8:26
AFS NO. 21,832: 4 **QUALITY** fair
COLLECTION NOS. UW:14536; cyl. 36; songs 57-61

DESCRIPTION
1) Hand game song (Clackamas).
2) [?] Nafu' game song (Molale).
3) [2:24] Medicine doctoring song of a male shaman (Tualatin).
4) [4:13] Another of the same shaman (Tualatin).
5) [5:53] Another of the same shaman (Tualatin).

DATE August 2, 1929

NOTES False starts by engineer. Surface noise. Faint, muffled sound. No clear demarcation between 1) and 2); only four bands are visible on the cylinder.
[MJ]: 1) "Wavering at start because began with a pitch too high."
[UW]: 1) Hand game song; 2) guessing game song.
[BAE]: 1) Stick (gambling) game song; 2) Na'fu (gambling) game song.

CYLINDER NO. 1,164 **TIME** 8:39
AFS NO. 21,832: 5 **QUALITY** fair
COLLECTION NOS. UW:14537; cyl. 37; songs 62-66

DESCRIPTION
1) Shaman's power song (Tualatin).
2) [2:07] Power song (Molala? or Clackamas).
3) [3:38] Power song (Molala-Clackamas?).
4) [4:54] Chipmunk's power song (Clackamas).
5) [6:29] Coyote's daughter's power song (Clackamas).

DATE August 2, 1929

NOTES Surface noise. Muffled, sometimes faint; sound breaks up at the end.
[UW]: 1) Shaman's thunder spirit-power song; 2-3) Spirit-power songs; 5) Coyote's daughter's sturgeon spirit-power song.
According to CT:71 and OL:201-2, 5) is also on UW cylinder 14772, cut 2.
[BAE]: 4) and 5) are songs from myths.

CYLINDER NO. 1,165 **TIME** 8:29
AFS NO. 21,832: 6 **QUALITY** fair/good
COLLECTION NOS. UW:14540; cyl. 43; songs 67-70

DESCRIPTION
1) Doctoring song of wildcherry tree, from myth (Clackamas).
2) [1:37] Doctoring song of "Diarrhea," a shaman (Clackamas).
3) [4:41] Doctoring song of a bird in a myth (Clackamas).
4) [7:08] Gambling game song of the Hazel boy, myth (Clackamas).

DATE January 30, 1930

NOTES False starts by engineer. Surface noise; faint during 2).
[MJ]: 1) "N.B. 10:75." 2) "N.B. 10. Laughs, 2d time better." 3) "N.B. 10-? Pause and then recommences." 4) "N.B. 11:59."
[UW]: 4) Hazel boy's power song, in myth.
1-3) CT:205; 4) 249. All four described on OL:202.
[BAE]: "No cylinder (missing)." 1) Wildcherry's power song (myth); 2) Diarrhoe's power song (myth);
3) A bird's power song (myth);
4) Hazel boy's stick (gambling) game song (myth).

CYLINDER NO. 1,166 **TIME** 8:42
AFS NO. 21,833: 1 **QUALITY** fair
COLLECTION NOS. UW:14541; cyl. 44; songs 71-74

DESCRIPTION
1) Clackamas but Chinook Jargon love song.
2) [1:25] Same song.
3) [2:22] Love song (Clackamas).
4) [4:11] Same as [1) and 2)], Chinook Jargon.
5) [5:46] (Modern?) love song (Clackamas).

DATE February 1930

NOTES Surface noise. Muffled sound. Singer starts, pauses, then pitches the song higher during 2).
[MJ]: 1) "Rendition unsatisfactory; see [2) and 4)], and notes." 2) "Still unsatisfactory."
4) "Satisfactory."
[BAE]: Only four items listed for this cylinder--
1) Love song; 2) same continued; 3-4) love songs.

CYLINDER NO. 1,167 **TIME** 8:43
AFS NO. 21,833: 2 **QUALITY** fair
COLLECTION NOS. UW:14542; cyl. 45; songs 75-80

DESCRIPTION
1) Myth song (Clackamas).
2) [1:25] Semi-modern (love?) song (Clackamas).
3) [3:03] "Fun dance song," possibly in imitation of the Kalapuya "fun dance" (Clackamas).
4) [4:33] Other fun dance song, tune possibly from the Kalapuya (Clackamas).
5) [5:50] Same type, words and possibly tune Kalapuya (Clackamas-Kalapuya).
6) [6:44] Lullaby of Thunder's mother. From a myth (Clackamas).

DATE February 1930

NOTES
Surface noise. Muffled sound.
[MJ]: 1) "N.B. 11:105." 6) "N.B. 12:3"
[UW]: 2-5) may be in Yonkalla (a Kalapuyan dialect).
1) CT:242 and OL:202-3. 3-5) CT:527.
6) CT:259 and OL:202-3.

CYLINDER NO. 1,168 **TIME** 8:45
AFS NO. 21,833: 3 **QUALITY** fair
COLLECTION NOS. UW:14543; cyl. 46; songs 81-86

DESCRIPTION
1) Myth song of greyback lice (Clackamas).
2) [1:13] Shasta? fun dance song.
3) [3:07] Myth song, Coyote's mourning song over his grandson Chinook salmon (Clackamas).
4) [4:45] Myth song of wolves (Clackamas).
5) [6:05] Myth song of panther (cougar) (Clackamas).
6) [7:17] Myth song, of Coon to Panther's baby boy (Clackamas).

DATE February 1930

NOTES
Surface noise. Faint program at times.
[MJ]: 1) "N.B. 12:50." 3) "N.B. 14:25. Singer coughs." 4) "N.B. 14:41." 5) "N.B. 14:89." 6) "N.B. 14:97."
[UW]: 2) may be sung in Clackamas; see also UW cylinder 14772, cut 1, "Lonnie Tom's Shasta fun dance song; 4) Raccoon's lullaby.
1) CT:319. 2) CT:527. 3) CT:42-43. 4) CT:46. 5) CT:58. 6) CT:61.
All except 2) described in OL:203-4.

CYLINDER NO.	1,169	**TIME**	8:00
AFS NO.	21,833: 4	**QUALITY**	fair/good
COLLECTION NOS.	UW:14544; cyl. 47; songs 87-90		
DESCRIPTION	1) Blood power song (Clackamas). 2) [1:46] Myth song (Clackamas). 3) [3:52] Molale myth song. 4) [6:26] Power song of a Modoc slave girl (Clackamas).		
DATE	February 1930		
NOTES	Surface noise. [MJ]: 1) "N.B. 15:56, 58." 2) "N.B. 16:47." 3) "N.B. 16:53." 4) "N.B. 16:36-38." [UW]: 4) Coyote's spirit-power song. 1) CT:506. 2) CT:349-50, 560, and OL:204. 3) CT:433. 4) CT:557. [BAE]: 3-4) "unidentified type."		

CYLINDER NO.	1,170	**TIME**	8:53
AFS NO.	21,833: 5	**QUALITY**	fair
COLLECTION NOS.	UW;14545; cyl. 48; songs 91-95		
DESCRIPTION	1) Clackamas? Yamhill power song (Yamhill). 2) [1:36] Another, of the same power? (Yamhill). 3) [3:50] Another, sung after [1) and 2)] (Yamhill). 4) [5:55] Another Yamhill power song, from another man (Yamhill). 5) [7:59] [Spirit-power song]? (Molale).		
DATE	February [March?] 1930		
NOTES	Surface noise, increasing at the end. Muffled sound. [MJ]: "N.B. 16:9." 5) CT:442.		

CYLINDER NO.	1,171	**TIME**	8:49
AFS NO.	21,833: 6	**QUALITY**	fair
COLLECTION NOS.	UW:14546; cyl. 49; songs 96-99		

DESCRIPTION
1) Doctoring song (Tualatin).
2) [2:20] Power song (Yamhill).
3) [4:13] Power song (Yamhill).
4) [5:44] Another power song of same singer as for [the preceding song] (Yamhill).

DATE March 1930

NOTES
Surface noise. Voice sometimes distorted on louder, higher pitches and faint in lower register.
[MJ]: 1) "Needle slipped after 1st rendition, end repeated."
1) CT:518.
[BAE]: 1) Shaman's doctoring song.

CYLINDER NO.	1,172	**TIME**	8:33
AFS NO.	21,834: 1	**QUALITY**	fair/good
COLLECTION NOS.	UW:14547; cyl. 50; songs 100-104		

DESCRIPTION
1) Myth song (Clackamas).
2) [1:10] Power song (Yamhill).
3) [3:52] Another power song (Yamhill).
4) [5:34] Myth song, Coyote's song crying-call-recitative to lure animals to Skunk (Clackamas).
5) [7:13] Doctoring song (Molala or Yonkalla).

DATE March 1930

NOTES
Surface noise.
[MJ]: 1) "N.B. 16:113. Needle slipped."
4) "N.B. 16:14-15."
[UW]: 1) Myth recitative; 3) Marsh gas power song;
5) Shaman's spirit-power song (Molale or Yamhill).
1) CT:142 and OL:204-5. 4) CT:13 and OL:204-5.
5) CT:513.

CYLINDER NO.	1,173	**TIME**	8:34
AFS NO.	21,834: 2	**QUALITY**	fair/good
COLLECTION NOS.	UW:14548; cyl. 51; songs 105-111		

DESCRIPTION

1) Song recitative of frogs and lizard. A sort of love song of the frogs to snake (Clackamas).
2) [:23?] Same as [the first song], contin.?
3) [1:13] Power song (Yamhill).
4) [2:30] Another power song of the singer of [3)] (Yamhill).
5) [3:40] Power song (Mary's River).
6) [5:02] Another power song of the singer of [5)] (Mary's River).
7) [6:36] Power song (Lakmiyuk).

DATE March 1930

NOTES

False starts by engineer. Surface noise; some vocal distortion. Beating; tracking problem near beginning.
[MJ]: 1) "N.B. 16:123."
1) and 2)--CT:314-15 and OL:205.
The Lakmiyuk song is not included on all lists describing the collection.

CLAYOQUOT INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Sarah Guy, Annie Long Tom

LOCATION: Neah Bay, Washington

DATES: July 19-30, 1923; July 30-August 30, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3034-3045; 3047-3081; 3817-3819, 3834

AFS NUMBERS: 10,665-10,671; 21,266-21,267

BAE CATALOG NUMBERS: 1432-1484

Forty-eight four-inch cylinders of Clayoquot Indian music recorded by Frances Densmore at Neah Bay on the Makah Reservation in July 1923 and August 1926. Three additional cylinders (3056, 3819, 3834), each containing one Clayoquot and one Makah song, are listed in both the Clayoquot and Makah collections. Cylinder 3046, initially included in this collection, contains Makah recordings and is not listed here. The cylinders were transferred to the Library of Congress from the National Archives in 1948.

The Clayoquot people are a central Nootkan group residing on Vancouver Island. Both of Densmore's Clayoquot singers had married Makah men and had moved to Neah Bay as young women. Densmore transcribed and analyzed their songs in her monograph, *Nootka and Quileute Music* (BAE Bulletin 124, originally published in 1939). Though the collector was interested in songs from the women's childhood (see p. xxvi), it is possible that some of Mrs. Guy's and Mrs. Long Tom's songs were part of the Makah repertoire as well as Clayoquot. Some Clayoquot songs were chosen for the Library of Congress record album, *Songs of the Nootka and Quileute* (AFS L32), edited by Densmore and released in 1953. The songs thus used are indicated in the **NOTES** by [L32] plus the appropriate side and band numbers.

Densmore's trips to the Makah reservation in 1923 and 1926 are described in "Field Studies of Indian Music" *(Smithsonian Miscellaneous Collections* 76, no. 10 [1924]:119-27, and 78, no. 7 [1927]:247-54), as well as in the unpublished manuscript, "Incidents in the study of Indian music at Neah Bay, Washington, and near Chilliwack, British Columbia" (National Anthropological Archives ms. 4250 [21]). The field numbers she assigned on each trip begin with #1 (Clayoquot numbers for 1923: 1-3, 10-12, 20-22, 27-32, 89-90, 92, 94-97, 99-100; numbers for 1926: 1-2, 12-19, 23-26, 28-31, 32, 33-37, 54-67). But it appears that Densmore continued the performer number sequence for Annie Long Tom from the first trip to the second (unlike her practice with Mrs. Guy and with the Makah singers).

While the BAE catalog cards indicate only "1923" or "1926" for the time when the recordings were made, the field number designations in conjunction with information in Densmore's diaries make it possible to list more precise dates. (In 1926, some cylinders—exactly how many is uncertain—were recorded on the last day of July; field no. 50 has been used as the arbitrary cut-off between the cylinders designated as "July-August" and those simply labeled "August.")

Densmore brought quite a few previously used cylinders with her, some from earlier trips to southwestern states, as indicated by the erasures on cylinder boxes and heard on the incompletely scraped cylinders.

Densmore grouped Clayoquot songs in the following general categories (listed on the BAE catalog cards) when she analyzed her materials:

Dance and dream songs of the Makah and Clayoquot

Makah and Clayoquot songs for treating the sick, and in honor of the dead

Miscellaneous Makah and Clayoquot songs and Makah customs
Songs composed by women, and war songs
Songs connected with feasts and dances
Songs connected with stories, and songs to calm the waves of the sea
Songs for children
War, wedding and social songs of the Makah Indians
Whaling, dream and legend songs

In the **DESCRIPTION** entries, however, the bracketed genre identifications following non-categorized song titles are modified on the basis of Densmore's monograph notes and are not restricted to the overlapping classifications listed above. BAE numbers also follow song titles in the **DESCRIPTION** when more than one song is heard on a cylinder.

At the time the last group of cylinders was transferred to preservation tape, the recording engineer announced cylinder number assignments which have since been changed. The currently-used cylinder number is listed at the beginning of each entry while the announced number is shown in the **NOTES**.

Note that cylinders 3065 and 3080 contain the same song recorded by the same singer on two occasions three years apart.

For further ethnographic information on the Clayoquot people obtained at the same time as Densmore was recording singers at Neah Bay, see Vincent Koppert's dissertation based on fieldwork undertaken in 1923 and 1929, published as *Contributions to Clayoquot Ethnology*, Catholic University Anthropological Series 1 (Washington: Catholic University, 1930). See also Philip Drucker's *The Northern and Central Nootkan Tribes* (BAE Bulletin 144, published in 1951) for ethnographic descriptions and comparisons.

CLAYOQUOT INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,034	**TIME**	2:39
AFS NO.	10,665: A1	**QUALITY**	fair/good
BAE CAT. NO.	1442		

DESCRIPTION "We make you join the Klokali" [lightning dance song].
PERFORMER Mrs. Sarah Guy (1)
DATE July 1923

NOTES Muffled, sometimes faint sound. Drumming (without any vocal part) after 1:57. This and the following lightning dance songs were included in Densmore's category, "whaling, dream and legend songs." Field no. 1. Transcription on p. 113.

CYLINDER NO.	3,035	**TIME**	2:39
AFS NO.	10,665: A2	**QUALITY**	fair/good
BAE CAT. NO.	1432		

DESCRIPTION 1) "Ten large diamonds" [lightning dance song].
2) [:58--Repetition at a higher pitch level].
3) [1:53--Repetition].
PERFORMER Mrs. Sarah Guy (2)
DATE July 1923

NOTES Muffled sound; machine noise. 1) and 3) begin abruptly; 3) cuts off abruptly. Field no. 2. Transcription on p. 114.

CYLINDER NO.	3,036	**TIME**	2:02
AFS NO.	10,665: A3	**QUALITY**	fair
BAE CAT. NO.	1433		

DESCRIPTION 1) "I possess the salt water" [lightning dance song].
2) [1:00--Repetition].
PERFORMER Mrs. Sarah Guy (3)
DATE July 1923

NOTES Muffled sound. Field no. 3. Transcription on p. 115.

CYLINDER NO.	3,037	**TIME**	2:11
AFS NO.	10,665: A4	**QUALITY**	fair
BAE CAT. NO.	1434a		

DESCRIPTION 1) Lightning dance song.
2) [:35--Repetition].
3) [1:25--Repetition].
PERFORMER Mrs. Sarah Guy (4)
DATE July 1923

NOTES Muffled text. [LABEL]: "Label changed to 1434 a by F. Densmore, Mar., 1942. . . . Introduction on other cyl." Field no. 10. Transcription on p. 116.

CYLINDER NO.	3,038	**TIME**	2:43
AFS NO.	10,665: B1	**QUALITY**	fair/good
BAE CAT. NO.	1434b		

DESCRIPTION 1) Lightning dance song [introduction].
2) [1:09--Repetition or continuation].
3) [1:50--Repetition].
PERFORMER Mrs. Sarah Guy (4)
DATE July 1923

NOTES Surface noise. Beginning too muffled to locate precisely. [ANNOUNCEMENT at 2:29]: "This record contains the introduction to the song which follows on the next cylinder." [CATALOG CARD]: "Introduction on No. 1434 a." [LABEL]: "Label changed to 1434 b by F. Densmore, March 1942. . . . Introduction only." Field no. 10. Transcription on p. 116.

CYLINDER NO.	3,039	**TIME**	2:10
AFS NO.	10,665: B2	**QUALITY**	fair/good
BAE CAT. NO.	1435		

DESCRIPTION 1) "The wolves are howling" [Klokali song].
2) [:57--Repetition].
PERFORMER Mrs. Sarah Guy (5)
DATE July 1923

NOTES Muffled sound. Field no. 11. Transcription on p. 117.

CYLINDER NO.	3,040	**TIME**	2:38
AFS NO.	10,665: B3	**QUALITY**	fair
BAE CAT. NO.	1436		

DESCRIPTION 1) "I am trying to look as pretty as I can" ["courtesy song"].
2) [:39--Repetition].
3) [1:54--Repetition at a higher pitch level].
PERFORMER Mrs. Sarah Guy (6)
DATE July 1923

NOTES Muffled, faint sound. 3) begins and ends abruptly. Categorized on the BAE catalog card among "songs connected with feasts and dances." Field no. 12 (catalog card) or 19 (box label). Transcription on p. 167.

CYLINDER NO.	3,041	**TIME**	2:04
AFS NO.	10,665: B4	**QUALITY**	fair
BAE CAT. NO.	1437		

DESCRIPTION "My island home" [wedding song].
PERFORMER Mrs. Sarah Guy (7)
DATE July 1923

NOTES Muffled sound; surface noise. Song ends at 1:21. Field no. 20. Transcription on p. 249.

CYLINDER NO.	3,042	**TIME**	1:59
AFS NO.	10,666: A1	**QUALITY**	fair
BAE CAT. NO.	1438		

DESCRIPTION 1) "I will win a bride" [wedding song].
2) [1:04--Repetition].
PERFORMER Mrs. Sarah Guy (8)
DATE July 1923

NOTES Muffled, faint sound. Field no. 21. Transcription on p. 250.

CYLINDER NO.	3,043	**TIME**	1:44
AFS NO.	10,666: A2	**QUALITY**	fair
BAE CAT. NO.	1439		

DESCRIPTION 1) "My love is like the waves of the sea" [wedding song].
2) [:52--Repetition].
PERFORMER Mrs. Sarah Guy (9)
DATE July 1923

NOTES Surface and machine noise; muffled sound. Field no. 22. Transcription on p. 251.

CYLINDER NO.	3,044	**TIME**	2:06
AFS NO.	10,666: A3	**QUALITY**	fair/good
BAE CAT. NO.	1440		

DESCRIPTION 1) Clayoquot song for treatment of the sick (a).
2) [1:01--Repetition at a lower pitch level].
PERFORMER Mrs. Sarah Guy (1)
DATE July-August 1926

NOTES Surface and machine noise; muffled sound. Field no. 1. Transcription on p. 295.

CYLINDER NO.	3,045	**TIME**	1:48
AFS NO.	10,666: A4	**QUALITY**	fair/good
BAE CAT. NO.	1441		

DESCRIPTION Clayoquot song for treatment of the sick (b).
PERFORMER Mrs. Sarah Guy (2)
DATE July-August 1926

NOTES Preceded by engineer's false start. Faint, muffled sound; some surface noise. Field no. 2. Transcription on p. 296.

CYLINDER NO. 3,047 **TIME** 2:27
AFS NO. 10,666: B2 **QUALITY** fair/good
BAE CAT. NO. 1443; 1444

DESCRIPTION 1) Clayoquot war song (a)--1443.
2) [1:16] Clayoquot war song (b)--1444.
3) [2:09--Repetition of 1444].
PERFORMER Mrs. Sarah Guy (6), (7)
DATE July-August 1926

NOTES Surface and machine noise; muffled sound. 2) begins abruptly; 3) ends abruptly. Field nos. 12, 13. Transcriptions on p. 193.

CYLINDER NO. 3,048 **TIME** 2:21
AFS NO. 10,666: B3-B4; 10,667: B4 **QUALITY** fair
BAE CAT. NO. 1445; 1454

DESCRIPTION 1) Head hunter's song of triumph--1445 [war song].
2) [:41--Repetition].
3) [1:17] Song to bring the herring--1454.
PERFORMER Mrs. Sarah Guy (8), (9)
DATE July-August 1926

NOTES Recorded twice on the preservation tapes. Surface noise; muffled, sometimes faint sound. 2) begins with a false start by the singer. Field nos. 14, 15. Transcriptions on pp. 194, 261.

CYLINDER NO. 3,049 **TIME** 2:37
AFS NO. 10,667: A1 **QUALITY** fair/good
BAE CAT. NO. 1446

DESCRIPTION 1) "Look down and make it calm" [song to calm the sea].
2) [1:33--Repetition].
PERFORMER Mrs. Sarah Guy (10)
DATE July-August 1926

NOTES Surface and machine noise; muffled sound. Field no. 16. Transcription on p. 285.

CYLINDER NO.	3,050	**TIME**	2:36
AFS NO.	10,667: A2	**QUALITY**	good
BAE CAT. NO.	1447		

DESCRIPTION 1) [:36] "Send us a rainbow" [song to bring fair weather].
2) [2:01--Repetition].
PERFORMER Mrs. Sarah Guy (11)
DATE July-August 1926

NOTES Muffled sound; some machine noise. 2) ends abruptly. Field no. 17. Transcription on p. 285.

CYLINDER NO.	3,051	**TIME**	2:06
AFS NO.	10,667: A3-A4	**QUALITY**	good/fair
BAE CAT. NO.	1448; 1449		

DESCRIPTION 1) Song addressed to the breakers (a)--1448 [song to calm the sea].
2) [1:00] Song addressed to the breakers (b)--1449 [song to calm the sea].
PERFORMER Mrs. Sarah Guy (17), (18)
DATE August 1926

NOTES Surface noise; muffled sound. Field nos. 58, 59. Transcriptions on pp. 279-80.

CYLINDER NO.	3,052	**TIME**	1:14
AFS NO.	10,667: A5	**QUALITY**	good/fair
BAE CAT. NO.	1450		

DESCRIPTION "Be still" [song to calm the sea].
PERFORMER Mrs. Sarah Guy (19)
DATE August 1926

NOTES Machine noise; muffled sound. Field no. 60. Transcription on p. 81.

CYLINDER NO.	3,053	**TIME**	2:37
AFS NO.	10,667: B1	**QUALITY**	good/fair
BAE CAT. NO.	1451		
DESCRIPTION	1) "Breakers, roll more easily"--1451 [song to calm the sea]. 2) [1:40--Potlatch song].		
PERFORMER	Mrs. Sarah Guy (24), (25)		
DATE	August 1926		
NOTES	Surface and machine noise; muffled sound. 2) ends abruptly. Field nos. 65, [66]. Transcription of 1451 on p. 282. See cylinder 3,834 for more information about field no. 66. 1451--[L32: B14].		

CYLINDER NO.	3,054	**TIME**	2:31
AFS NO.	10,667: B2	**QUALITY**	good/fair
BAE CAT. NO.	1452		
DESCRIPTION	1) [Unidentified song]. 2) [1:33] "The water will be calm in the morning"--1452 [song to calm the sea].		
PERFORMER	Mrs. Sarah Guy (22), (23)		
DATE	August 1926		
NOTES	Surface and machine noise; muffled sound. Field nos. 63 ("discard"), 64. Transcription of 1452 on p. 283; notes on the same page also describe an untranscribed song.		

CYLINDER NO.	3,055	**TIME**	1:25; 1:09
AFS NO.	10,667: B3; 10,668: A1	**QUALITY**	fair
BAE CAT. NO.	1453; 1455		
DESCRIPTION	1) "The sea is calm"--1453. 2) [ca. 1:30] "Do you never grow tired of the clouds?"--1455.		
PERFORMER	Mrs. Sarah Guy (20), (21)		
DATE	August 1926		
NOTES	Surface and machine noise; muffled sound. Field nos. 61, 62. Transcriptions on pp. 281, 284.		

CYLINDER NO.	3,056	**TIME**	1:06; 1;29
AFS NO.	10,660: B4; 10,668: A2	**QUALITY**	fair
BAE CAT. NO.	1394; 1456		

DESCRIPTION
1) Song of the little slave man--1394 [Makah song connected with a story].
2) [ca. 1:10] Song of Raven while the seal was cooking--1456 [Clayoquot song connected with a story].
3) [ca. 1:42--Repetition of 1456].

PERFORMER James Guy (15); Mrs. Sarah Guy (14)
DATE August 1926

NOTES This cylinder is also listed in the Makah collection. Surface and machine noise; muffled, faint sound. Background words are heard before and after 1). Field nos. 54, 55. Transcriptions on pp. 203, 241.

CYLINDER NO.	3,057	**TIME**	2:30
AFS NO.	10,668: A3-A4	**QUALITY**	fair
BAE CAT. NO.	1457; 1458		

DESCRIPTION
1) Song of Snail's daughter--1457 [song connected with a story].
2) [:32--Repetition].
3) [1:19--Repetition].
4) [1:52] Song of Crow's daughter--1458 [song connected with a story].

PERFORMER Mrs. Sarah Guy (15), (16)
DATE August 1926

NOTES Surface and machine noise; faint, muffled sound. Field nos. 56, 57. Transcriptions on pp. 238-39.

CYLINDER NO.	3,058	**TIME**	2:33
AFS NO.	10,668: B1	**QUALITY**	fair
BAE CAT. NO.	1459; 1460		

DESCRIPTION
1) Oldest daughter's dance song--1459.
2) [1:17] Youngest daughter's dance song--1460.

PERFORMER Mrs. Sarah Guy (12), (13)
DATE July-August 1926

NOTES Surface and machine noise; muffled sound. Field nos. 18, 19. Transcriptions on pp. 157-58.

CYLINDER NO. 3,059 **TIME** 2:07
AFS NO. 10,668: B2 **QUALITY** fair/good
BAE CAT. NO. 1461

DESCRIPTION Song of maturity feast (b).
PERFORMER Mrs. Sarah Guy (10)
DATE July 1923

NOTES Surface and machine noise; muffled sound. Song ends at 1:33. Field no. 23. Transcription on p. 244.

CYLINDER NO. 3,060 **TIME** 2:24
AFS NO. 10,668: B3 **QUALITY** fair/good
BAE CAT. NO. 1462

DESCRIPTION 1) "I wish I was out on the rocks" [song for children].
2) [:56--Repetition].
PERFORMER Mrs. Annie Long Tom (1)
DATE July 1923

NOTES Surface noise; muffled and sometimes faint sound. Field no. 27. [LABEL]: "Ending OK." Partial transcription on p. 220.

CYLINDER NO. 3,061 **TIME** 1:26
AFS NO. 10,668: B4 **QUALITY** fair/good
BAE CAT. NO. 1463

DESCRIPTION 1) "I will be a great warrior" [song for children].
2) [:45--Repetition].
PERFORMER Mrs. Annie Long Tom (2)
DATE July 1923

NOTES Surface and machine noise; muffled and sometimes faint sound. Field no. 28. Transcription on p. 225.

CYLINDER NO.	3,062	**TIME**	1:56
AFS NO.	10,669: A1	**QUALITY**	fair
BAE CAT. NO.	1464		
DESCRIPTION	1) "How tiny you are" [song for children]. 2) [1:11--Repetition].		
PERFORMER	Mrs. Annie Long Tom (3)		
DATE	July 1923		
NOTES	Muffled sound, faint in the low pitch register. Abrupt start on 1). Listed on BAE catalog card as "Song to a baby girl." Field no. 29. Partial transcription on p. 217.		

CYLINDER NO.	3,063	**TIME**	2:09
AFS NO.	10,669: A2	**QUALITY**	fair/good
BAE CAT. NO.	1465		
DESCRIPTION	"You may go away."		
PERFORMER	Mrs. Annie Long Tom (4)		
DATE	July 1923		
NOTES	Surface noise; faint program for first 30 seconds. No drum (see the notes on p. 246 in the monograph and cylinder 3,818 in this collection). Field no. 30. Transcription on p. 246.		

CYLINDER NO.	3,064	**TIME**	1:46
AFS NO.	10,669: A3	**QUALITY**	good
BAE CAT. NO.	1466		
DESCRIPTION	"I will not have him."		
PERFORMER	Mrs. Annie Long Tom (5)		
DATE	July 1923		
NOTES	Surface noise; muffled sound. Song preceded by speech. Identified on the BAE catalog card as "Appreciation song--Misc. Songs for children." Field no. 31. Transcription on p. 172. [L32: B15]		

CYLINDER NO.	3,065	**TIME**	1:51
AFS NO.	10,669: A4	**QUALITY**	good
BAE CAT. NO.	1467		
DESCRIPTION	Song of the four little shell animals [dream song].		
PERFORMER	Mrs. Annie Long Tom (6)		
DATE	July 1923		
NOTES	Surface noise; muffled, sometimes faint, sound. [CATALOG CARD]: "Duplicate of No. 1482" (see cylinder 3,080, a recording of the same song in 1926). Field no. 32. Transcription on p. 264. [L32: B6]		

CYLINDER NO.	3,066	**TIME**	1:28
AFS NO.	10,669: B1	**QUALITY**	fair
BAE CAT. NO.	1468		
DESCRIPTION	"Try to win her love."		
PERFORMER	Mrs. Annie Long Tom		
DATE	July 1923		
NOTES	Possibly incompletely scraped cylinder. Surface noise. Field no. 89. Transcription on p. 328.		

CYLINDER NO.	3,067	**TIME**	1:50
AFS NO.	10,669: B2	**QUALITY**	fair/good
BAE CAT. NO.	1469		
DESCRIPTION	1) A basket full of snipe [song for children]. 2) [1:00--Repetition].		
PERFORMER	Mrs. Annie Long Tom		
DATE	July 1923		
NOTES	Surface and machine noise; muffled sound. Spoken words between renditions. Field no. 90. Transcription on p. 227.		

CYLINDER NO.	3,068	**TIME**	1:43
AFS NO.	10,669: B3	**QUALITY**	good
BAE CAT. NO.	1470		
DESCRIPTION	"The other babies bother me" [song for children].		
PERFORMER	Mrs. Annie Long Tom		
DATE	July 1923		
NOTES	Machine and surface noise. Re-used box; previously "R. Mendis 11" (see Densmore's Papago collection). Field no. 92. Transcription on p. 219.		

CYLINDER NO. 3,069 **TIME** 1:57
AFS NO. 10,669: B4 **QUALITY** fair/good
BAE CAT. NO. 1471

DESCRIPTION "Do not go away" ["courtesy song"].
PERFORMER Mrs. Annie Long Tom
DATE July 1923

NOTES Machine and surface noise; program sometimes faint. Field no. 94. Transcription on p. 169.

CYLINDER NO. 3,070 **TIME** 1:43
AFS NO. 10,670: A1 **QUALITY** good/fair
BAE CAT. NO. 1472

DESCRIPTION "They come from under the water" ["courtesy song"].
PERFORMER Mrs. Annie Long Tom
DATE July 1923

NOTES Machine and surface noise; program faint in low pitch register. Field no. 95. Transcription on p. 169.

CYLINDER NO. 3,071 **TIME** 1:18
AFS NO. 10,670: A2 **QUALITY** good/fair
BAE CAT. NO. 1473

DESCRIPTION Courtesy song (a).
PERFORMER Mrs. Annie Long Tom
DATE July 1923

NOTES Surface and machine noise; program faint in low pitch register; some sound distortion. Field no. 96. Transcription on p. 170.

CYLINDER NO. 3,072 **TIME** 1:39
AFS NO. 10,670: A3 **QUALITY** good/fair
BAE CAT. NO. 1474

DESCRIPTION Courtesy song (b).
PERFORMER Mrs. Annie Long Tom
DATE July 1923

NOTES Machine and surface noise; some sound distortion. Field no. 97. Transcription on p. 171.

CYLINDER NO.	3,073	**TIME**	2:05
AFS NO.	10,670: A4	**QUALITY**	fair
BAE CAT. NO.	1475		

DESCRIPTION	[:20] Annie Long Tom's dream song.
PERFORMER	Mrs. Annie Long Tom
DATE	July 1923
NOTES	Machine and surface noise; beating. Muffled sound, faint in the low register. Re-used cylinder; incompletely scraped material becomes audible near the end of the program. Field no. 99. Transcription on p. 266.

CYLINDER NO.	3,074	**TIME**	1:48
AFS NO.	10,670: B1	**QUALITY**	good/fair
BAE CAT. NO.	1476		

DESCRIPTION	"Stop singing" [song connected with feasts and dances].
PERFORMER	Mrs. Annie Long Tom
DATE	July 1923
NOTES	Machine and surface noise. Muffled sound, faint in the low register. Field no. 100 ("89" crossed out). Transcription on p. 180.

CYLINDER NO.	3,075	**TIME**	2:27
AFS NO.	10,670: B2	**QUALITY**	fair/good
BAE CAT. NO.	1477		

DESCRIPTION	1) Social dance song. 2) [:51--Repetition].
PERFORMER	Mrs. Annie Long Tom (21)
DATE	July-August 1926
NOTES	Machine and surface noise. Muffled, sometimes faint sound. Field no. 24. Transcription on p. 150.

CYLINDER NO. 3,076 **TIME** 2:19
AFS NO. 10,670: B3 **QUALITY** good/fair
BAE CAT. NO. 1478

DESCRIPTION 1) [Unidentified song, probably of the Saiyuk Society].
2) [1:00] Song of the Saiyuk Society (c)--1478 [song for treating the sick].
PERFORMER Mrs. Annie Long Tom (22), (23)
DATE July-August 1926

NOTES Machine noise. Faint, muffled sound. 2) is followed by several seconds of drumming. Field nos. 25, 26. Transcription of 1478 and comments about untranscribed Saiyuk songs on p. 305.

CYLINDER NO. 3,077 **TIME** 2:24
AFS NO. 10,670: B4 **QUALITY** fair/good
BAE CAT. NO. 1479

DESCRIPTION 1) [Induction song for the Saiyuk Society].
2) [:38--Repetition].
3) [1:18] Song of the Saiyuk Society (d)--1479 [song for treating the sick].
4) [1:58--Repetition of 1479].
PERFORMER Mrs. Annie Long Tom (25), (26)
DATE July-August 1926

NOTES Machine and surface noise; muffled sound. Field nos. 28 ("discard"), 29. Transcription of 1479 and notes on p. 305.

CYLINDER NO. 3,078 **TIME** 2:16
AFS NO. 10,671: A1 **QUALITY** good/fair
BAE CAT. NO. 1480

DESCRIPTION 1) [Unidentified song, probably of the Saiyuk Society].
2) [1:15] Song of the Saiyuk Society (e)--1480 [song for treating the sick].
PERFORMER Mrs. Annie Long Tom [27], [28]
DATE July-August 1926

NOTES Muffled sound. Field nos. 30 ("discarded"), 31. Transcription of 1480 and notes on p. 306.

CYLINDER NO.	3,079	**TIME**	2:33
AFS NO.	10,671: A2	**QUALITY**	good/fair
BAE CAT. NO.	1481		
DESCRIPTION	1) [Unidentified song]. 2) [1:19] "Do not be ashamed of your song"--1481 [dream song].		
PERFORMER	Mrs. Annie Long Tom (30), (31)		
DATE	July-August 1926		
NOTES	Muffled sound. Field nos. 33 ("discard"), 34. Transcription of 1481 on 262.		

CYLINDER NO.	3,080	**TIME**	2:32
AFS NO.	10,671: A3	**QUALITY**	good/fair
BAE CAT. NO.	1482		
DESCRIPTION	1) Duplicate of Song No. 155 (Song of the four little shell animals). 2) [1:42--Repetition].		
PERFORMER	Mrs. Annie Long Tom (32)		
DATE	July-August 1926		
NOTES	See cylinder 3065 for the same song recorded in 1923. Muffled sound, faint in the low register. Some surface noise. 2) ends abruptly. Field no. 35. Transcription on p. 265.		

CYLINDER NO.	3,081	**TIME**	2:38
AFS NO.	10,671: A4-A5	**QUALITY**	good/fair
BAE CAT. NO.	1483; 1484		
DESCRIPTION	1) Song concerning a pair of shoes--1483 [dream song]. 2) [1:49] Song received from a chipmunk--1484 [dream song].		
PERFORMER	Mrs. Annie Long Tom (33), (34)		
DATE	July-August 1926		
NOTES	Muffled sound, faint in the low register. 1) begins abruptly. The sound breaks up at the end of 2). Field nos. 36, 37. Transcriptions on pp. 267, 263. See also the following catalog entry.		

CYLINDER NO.	3,817	**TIME**	1:55
AFS NO.	21,266: 19	**QUALITY**	good/fair
BAE CAT. NO.			

DESCRIPTION	Song to put a person to sleep.
PERFORMER	Mrs. Annie Long Tom (29)
DATE	July-August 1926
NOTES	Engineer identifies this as "cylinder 3,760." Surface noise. Initially distorted sound; tracking problem at the end. [LABELS]: "Densmore, Clayoquot, 1926. No. 32. Recorded by Annie Long Tom. Discarded. Notebook says, 'This was supposed to be a particularly good song to put a person to sleep.' Words translated 'You must try to move your head to show you are getting help from the power'"; "Gift, Frances Densmore, July 31, 1944."

CYLINDER NO.	3,818	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	1465a		

DESCRIPTION	"You may go away" (drum beat).
PERFORMER	Mrs. Annie Long Tom [4]
DATE	July 1923
NOTES	Cylinder broken; not dubbed. See cylinder 3,063 and the notes on p. 246 of the monograph. "30" and a crossed-out "12" are written on the box lid.

CYLINDER NO.	3,819	**TIME**	1:54
AFS NO.	21,266: 20	**QUALITY**	fair/good
BAE CAT. NO.	1484		

DESCRIPTION	1) Song received from a chipmunk--1484. 2) [1:15] Makah song.
PERFORMER	Mrs. Annie Long Tom (34); Mrs. Wilson Parker
DATE	July-August 1926
NOTES	This cylinder is included in both the Makah and Clayoquot collections. Engineer identifies this as "cylinder 3,762." Faint, muffled sound. Tracking problem at the end; squealing noise on the dubbed tape, not on the cylinder itself. [LABELS]: "Densmore, at Neah Bay, 1926, Nos. 37 and 38. No. 37 is a Clayoquot song, Rec. by Annie Tom, and is No. 154 in Bull. 124. No. 38 is a Makah song. Duplicate of No. 154, Bull. 124 [second reference to no. 37?]. Latter recorded by Mrs. Wilson Parker"; "Gift, Frances Densmore, July 31, 1944." Transcription of 1484 on p. 263.

CYLINDER NO.	3,834	**TIME**	1:54
AFS NO.	21,267: 6	**QUALITY**	good/fair
BAE CAT. NO.			

DESCRIPTION 1) Potlatch song.
2) [1:00] Dance song.
PERFORMER Sarah Guy (24); James Guy (16)
DATE August 1926

NOTES This cylinder is included in both the Makah and Clayoquot collections, since Sarah Guy was Clayoquot while her husband was Makah. Engineer identifies this as "cylinder 3,768." Surface noise. Distorted sound in 2). 2) ends with a tracking problem. [LABEL]: "Densmore-Makah-1926. Discarded. No. 66 is a potlatch song--Notebook says, 'The person giving the potlatch danced alone during this song. It was a sort of announcement that he would distribute gifts.' Rec. by Sarah Guy. No. 67--Discarded--'This was danced sometimes by one, sometimes by two persons, hands moving horizontally, palms up, waist high, motion back and forth in front of body.' Rec. by James Guy. Cf. Bull. 124, pp. 73-84." See also cylinder 3,053 (the other recording of field no. 66).

MAINLAND COMOX INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Bob George, Sophie Wilson

LOCATION: Chilliwack, British Columbia

DATE: September 14-23, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3,198-3,213, 3,755-3,757, 3,759

AFS NUMBERS: 10,691-10,692, 21,266

BAE CATALOG NUMBERS: 1665-1680

Twenty four-inch cylinders containing music of Mainland Comox Indian people recorded by Frances Densmore near Chilliwack, British Columbia, in September 1926. The cylinders were transferred from the National Archives in 1948.

Densmore transcribed and commented on these cylinders in *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27), her report on the songs collected among the mixed group of Pacific Northwest people at the hop-picking camp outside of Chilliwack. There is also information in ms. 3371—Densmore, British Columbia—at the National Anthropological Archives (NAA). The BAE catalog cards for the collection specify that these songs were "recorded by Indians living on the Sliammon and Homalco Reserves, B.C."

Densmore assigned consecutive field numbers to the materials recorded among the different groups represented at Chilliwack. Bob George and Sophie Wilson's cylinders were assigned field numbers 96-106 and 113-119. Performer numbers may have been assigned after the fact, however; for example, see cylinders 3199 and 3755, both identified as "Bob George (6)." While 3199 was the sixth among the Bob George recordings in the initial batch of cylinders Densmore submitted to the BAE, 3755 (added to the total collection in 1944) is the sixth in terms of its field number.

The specific recording date for cylinder 3,206 was determined on the basis of field numbers in conjunction with Densmore's diary entries (NAA ms. 4250—Densmore, Personal papers).

Specific genres listed in this collection are:

Campbell Dance song
Canoe songs
Doctor's songs
Lullaby
Slahal songs
Social songs
War songs
Whisky song

Several other songs are identified only by title or text.

For other materials from people who speak a Comox language, see also Densmore's Squamish collection.

CYLINDER NO.	3,198	**TIME**	2:13
AFS NO.	10,691: A1	**QUALITY**	good
BAE CAT. NO.	1665		
DESCRIPTION	1) Canoe song (a). 2) [1:11--Repetition].		
PERFORMER	Bob George (5)		
NOTES	Surface noise. Field no. 100. Transcription on p. 73.		

CYLINDER NO.	3,199	**TIME**	1:57
AFS NO.	10,691: A2	**QUALITY**	good
BAE CAT. NO.	1666		
DESCRIPTION	1) Canoe song (b). 2) [1:14--Repetition].		
PERFORMER	Bob George (6)		
NOTES	Field no. 102. Transcription on p. 74.		

CYLINDER NO.	3,200	**TIME**	2:31
AFS NO.	10,691: A3	**QUALITY**	good/fair
BAE CAT. NO.	1667		
DESCRIPTION	1) Doctor's song (a). 2) [1:51--Repetition].		
PERFORMER	Bob George (4)		
NOTES	Muffled sound; sometimes faint in the low register. False start by the singer before 2). Field no. 99. Transcription on p. 37.		

CYLINDER NO.	3,201	**TIME**	2:07
AFS NO.	10,691: A4	**QUALITY**	fair/good
BAE CAT. NO.	1668		
DESCRIPTION	[1:00] Doctor's song (b).		
PERFORMER	Bob George (12)		
NOTES	Faint program; song preceded only by surface noise. Field no. 118. Transcription on p. 38.		

CYLINDER NO.	3,202	**TIME**	2:12
AFS NO.	10,691: B1	**QUALITY**	fair
BAE CAT. NO.	1669		

DESCRIPTION	1) Doctor's song (c). 2) [1:20--Repetition].
PERFORMER	Bob George (13)
NOTES	Program sometimes faint. Tracking problems during 2). Field no. 119. Transcription on p. 38.

CYLINDER NO.	3,203	**TIME**	2:29
AFS NO.	10,691: B2	**QUALITY**	fair
BAE CAT. NO.	1670		

DESCRIPTION	1) Song of a seal. 2) [1:48--Repetition].
PERFORMER	Bob George (11)
NOTES	Faint sound; beating. Field no. 117. Transcription on p. 88.

CYLINDER NO.	3,204	**TIME**	2:20
AFS NO.	10,691: B3	**QUALITY**	good
BAE CAT. NO.	1671		

DESCRIPTION	1) Slahal game song. 2) [1:26--Repetition].
PERFORMER	Bob George (3)
NOTES	Surface noise. Field no. 98. Transcription on p. 71.

CYLINDER NO.	3,205	**TIME**	2:20
AFS NO.	10,691: B4	**QUALITY**	good
BAE CAT. NO.	1672		

DESCRIPTION	1) Song concerning a ransomed captive. 2) [1:41--Repetition].
PERFORMER	Bob George (10)
NOTES	[NOTES-67]: "War Song--Dance." Field no. 116. Transcription on p. 47.

CYLINDER NO. 3,206 **TIME** 2:23
AFS NO. 10,692: A1 **QUALITY** fair/good
BAE CAT. NO. 1673

DESCRIPTION 1) Song of Campbell Dance.
2) [:51--Repetition].
3) [1:38--Repetition].
PERFORMER Bob George (7)
NOTES Recorded on September 20, 1926. Faint sound during 1). Field no. 113. Transcription on p. 57.

CYLINDER NO. 3,207 **TIME** 2:26
AFS NO. 10,692: A2 **QUALITY** fair/good
BAE CAT. NO. 1674

DESCRIPTION 1) [:32] Social song (a).
2) [1:16--Repetition].
3) [1:43--Repetition].
PERFORMER Bob George (1)
NOTES Surface noise; faint program. [ANNOUNCEMENT at the beginning]: ". . . loud enough. Now we're going to get a better record" (c.f. cylinder 3,759). Field no. 96. Transcription on p. 63.

CYLINDER NO. 3,208 **TIME** 1:44
AFS NO. 10,692: A3 **QUALITY** good
BAE CAT. NO. 1675

DESCRIPTION 1) Social song (b).
2) [1:08--Repetition].
PERFORMER Bob George (2)
NOTES Surface noise; muffled sound. Field no. 97. Transcription on p. 63.

CYLINDER NO. 3,209 **TIME** 2:18
AFS NO. 10,692: A4 **QUALITY** fair/good
BAE CAT. NO. 1676

DESCRIPTION 1) Social song (c).
2) [1:44--Repetition].
PERFORMER Bob George (8)
NOTES Surface noise; program sometimes faint. Field no. 114. Transcription on p. 64.

CYLINDER NO.	3,210	**TIME**	1:55
AFS NO.	10,692: B1	**QUALITY**	fair/good
BAE CAT. NO.	1677		

DESCRIPTION	Social song (d).
PERFORMER	Bob George (9)
NOTES	Surface noise at the beginning. Somewhat muffled sound. [NOTES-67]: "Heard his father sing these. These ones used in Catholic Church. Sang 'Adeste Fidelis.'" Field no. 115. Transcription on p. 64.

CYLINDER NO.	3,211	**TIME**	2:05
AFS NO.	10,692: B2	**QUALITY**	fair/good
BAE CAT. NO.	1679 [1678]		

DESCRIPTION	Song of a traveler.
PERFORMER	Sophie Wilson (3)
NOTES	Faint program; faulty tracking at the beginning. Identified on the BAE catalog card as "1678, Social song (e)." Field no. 105. Transcription on p. 91.

CYLINDER NO.	3,212	**TIME**	2:06
AFS NO.	10,692: B3	**QUALITY**	fair/good
BAE CAT. NO.	1678 [1679]		

DESCRIPTION	[:18] "I wish I was in Butte Inlet."
PERFORMER	Sophie Wilson (1)
NOTES	Preceded by a 10-second false start. Program faint. Identified on the BAE catalog card as "1679." Field no. 103. Transcription on p. 91.

CYLINDER NO.	3,213	**TIME**	1:23
AFS NO.	10,692: B4	**QUALITY**	good
BAE CAT. NO.	1680		

DESCRIPTION	Lullaby, or crooning to a child.
PERFORMER	Sophie Wilson (4)
NOTES	[LABEL]: "Not transcribed--see list. This cylinder is an example of a sliding tone, and is described in the manuscript; as an example of a style of singing used on the Northwest Coast it is of much value. -- Note by F.D." [BOX]: "A transcription, as nearly as the song can be transc. sub. Dec. 1928." Field no. 106. Transcription on p. 80.

CYLINDER NO. 3,755 **TIME** 1:51
AFS NO. 21,266: 14 **QUALITY** fair

DESCRIPTION 1) [Canoe song].
2) [1:11--Repetition].
PERFORMER Bob George (6)
NOTES Surface noise. [LABEL]: "Densmore, British Columbian series, 1926. Cyl. 101. Not identified. Gift, Frances Densmore, July 31, 1944." [NOTES-60]: "Bob George (6)--6 crossed out tho it is the right spot in sequence. Same as 100. 'The man want to take that woman--3 men wanted one girl--all sang this song.'"

CYLINDER NO. 3,756 **TIME** 1:59
AFS NO. 21,266: 15 **QUALITY** fair

DESCRIPTION 1) Whisky song.
2) [1:04--Repetition].
PERFORMER Sophie Wilson (2)
NOTES Surface noise. Faint program. Possibly spoken words after 2). [LABEL]: "Densmore, British Columbian songs, 1926. Cyl. 104. Recorded by Sophie Wilson of Homalco Reserve. A 'whisky song,' with peculiar melodic structure. The last part is said to be good. Other songs about drinking were recorded in this group. Gift, Frances Densmore, July 31, 1944. Disc[ard]."

CYLINDER NO. 3,757 **TIME** 0:55
AFS NO. 21,266: 16 **QUALITY** fair
BAE CAT. NO. [1668]

DESCRIPTION [Doctor's song (b)].
PERFORMER Bob George
NOTES Surface noise. Sound drop-outs, perhaps tracking problem. [LABEL]: "This song was recorded by Bob George in Chilliwack, B.C., 1926 -- Treatment of sick. Dup. of song sub. to Bureau. A trans. of this has been compared with trans. of other rec. No material differences. Record int. for approaches in tones and slight time variations -- times held etc. This rec. trans -- 1934. Note uncertainty of second line of about same pitch . . . Indian has trouble repeating same pitch. Gift, Frances Densmore, July 31, 1944." [BOX]: "G. sang only 2 doctor songs. Rep of 118 C." [LID]: "28" crossed out, "19" superimposed.

CYLINDER NO.	3,759	**TIME**	2:01
AFS NO.	21,266: 18	**QUALITY**	fair

DESCRIPTION	[:57] Social song (a).
PERFORMER	Bob George (1)
NOTES	Surface noise. Song audible until 1:15. [ANNOUNCEMENT at the beginning]: ". . . Powell River, going to sing a song . . ." [LABEL]: "Densmore, British Columbian series, 1926. Not identified for lack of field notes." [BOX]: "Gift, Frances Densmore, July 31, 1944. Chille 96. Cylinder was scraped" [box was formerly labeled "Papago 2"]. See cylinder 3,207. Transcription on p. 63.

POLAR ESKIMO MUSIC

[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION]

THE CHRISTIAN LEDEN COLLECTION

COLLECTOR: Christian Leden (b. 1882)

PERFORMERS: Samik, Tukuminguak

DATE: 1909

LOCATION: Cape York, North Star Bay, Greenland

SPONSOR: Carlsbergstiftung, Copenhagen

CYLINDER NUMBERS: 4,110-4,111

AFS NUMBER: 10,053: A32-A33

HORNBOSTEL COLLECTION NUMBERS: 58-59

Two four-inch cylinders of Polar Eskimo music recorded by Christian Leden in Greenland in 1909. The cylinders are part of the Erich von Hornbostel Demonstration Collection given to the Library of Congress by Walter V. Bingham in 1943. The entire Demonstration Collection is cataloged in Volume 8, *Early Anthologies*, of the Federal Cylinder Project catalog series.

Christian Leden, a Norwegian who received academic training in Berlin under Hornbostel, accompanied the explorer Knut Rasmussen to Greenland in 1909. On this and subsequent visits, he proposed to document the culture and especially the music of the people of Greenland—and later in other parts of northern North America—using photographs, cylinder recordings, and "kinematography." On his return to Berlin, Leden listened to other recordings in Hornbostel's collection and was certain that similarities were found throughout Eskimo and Indian song styles and repertoires. Leden's convictions regarding the importance of comparative studies are evident in his publications; see, for example, "Über die Musik der Smith Sund Eskimos und ihre Verwandtschaft mit der Musik der Amerikanischen Indianer," *Meddelelser om Grønland* 152, no. 3 (1952).

Leden did not make detailed analyses of his cylinders until years after they were recorded and then his work was plagued with misfortune. The original cylinders and manuscripts, deposited in Oslo, were lost during bombing raids in World War II, and reworked transcriptions and analyses were in a suitcase stolen from him in 1943. The Smith Sound monograph cited above thus represents Leden's third attempt to work through his West Greenland recordings. Transcriptions of the songs on these cylinders are included in the monograph as well as in shorter reports in *Zeitschrift für Ethnologie* 43, no. 2 (1911):261-70 and in Leden's book about his experiences among Canadian Eskimos, *Über Kiwatins Eisfelder* (Leipzig: F.A. Brockhaus, 1927). The publications are identified as "Smith Sound," "ZfE," and "Kiwatin" in the **NOTES**.

Copies of some of Leden's Polar Eskimo as well as East Greenland cylinders are at the Danish Folklore Archives, Copenhagen.

General information on Polar Eskimos is found in the article by Rolf Gilberg, pp. 577-94 in *Handbook of North American Indians*, vol. 5, *Arctic*, edited by David Damas. See the article by W. Gillies Ross ("The Sound of Eskimo Music," *Beaver* [Winter 1984-85]:28-36) for an account of the early history of Eskimo recordings.

POLAR ESKIMO MUSIC
[ERICH MORITZ VON HORNBOSTEL DEMONSTRATION COLLECTION]
THE CHRISTIAN LEDEN COLLECTION

CYLINDER NO.	4,110	**TIME**	1:55
AFS NO.	10,053: A32	**QUALITY**	good
HORNBOSTEL NO.	58	**ORIGINAL NO.**	N.A.L. 15

DESCRIPTION	Beschvoorungslied [Conjuring song].
PERFORMER	Samik
DATE	1909
NOTES	Reference pitch. [ANNOUNCEMENT at the beginning]: "Eskimo . . . wiese aus Samik." Surface noise. Interjected speech. Transcription in "Smith Sound" article, pp. 72-73. The location specified on the cylinder box is "North Star Bay"; Leden's publications indicate that Samik was from Cape York.

CYLINDER NO.	4,111	**TIME**	1:47
AFS NO.	10,053: A33	**QUALITY**	good
HORNBOSTEL NO.	59	**ORIGINAL NO.**	Leden 21

DESCRIPTION	Song with drum accompaniment.
PERFORMER	Tukuminguak
DATE	1909
NOTES	Reference pitch. Indecipherable announcement at the beginning. Interjected speech. Surface noise. Transcriptions: Kiwatin, p. 274; ZfE, p. 266; Smith Sound, pp. 77-78 (the transcriptions are at different pitch levels--beginning on A, G#, and D, respectively.) The location specified on the cylinder box is "Cape York"; Leden's publications indicate that Tukuminguak was from North Star Bay.

HALKOMELEM INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Julia Malwer, Dennis Peters, Tasalt

LOCATION: Chilliwack, British Columbia

DATE: September 14-23, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3392-3408; 3422; 3750, 3752, 3754

AFS NUMBERS: 10,726-10,727; 21,266

BAE CATALOG NUMBERS: 2031-2047; 2060

Twenty-one four-inch cylinders containing Halkomelem (Coast Salish) Indian music collected by Frances Densmore near Chilliwack, British Columbia, in September 1926. The cylinders were transferred from the National Archives in 1948.

Songs on these cylinders were transcribed and analyzed in Densmore's monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27). Her field notes also describe the collection; see ms. 3371 in the collections of the National Anthropological Archives, Smithsonian Institution. References to the field notes are indicated by [NOTES] plus a page number.

The BAE catalog cards for cylinders 3394, 3401, and 3422 identify Tasalt, Peters, and Malwer as "Coast Salish." This information as supplemented by Densmore's indication of the homes of the singers (near Chilliwack, Hope, and Sardis, respectively) is the basis for designating the collection as Halkomelem. In the field notes and on cylinder boxes, Tasalt is often identified as "C. Tommy" (an abbreviation for "Catholic Tommy"—see cylinder 3,750).

Densmore assigned consecutive field numbers to the entire collection of songs recorded at the hop-picking camp outside of Chilliwack rather than separating out the songs recorded by members of individual groups. Thus the Halkomelem songs have the field number sequence 2, 15, 28-36, 71-75, 90-91, 110-12. In at least some cases, performer numbers were assigned when Densmore worked on her analyses rather than at the time of her fieldwork: see cylinder 3,408, labeled as field number 2 but assigned performer number 9.

Song genres represented in the collection include:

Potlatch songs
Social Dance songs
Songs for treating the sick
War Dance songs

Other songs are identified only by titles drawn from their texts.

Additional Coast Salish materials are found in the Mainland Comox and Squamish collections in this catalog.

HALKOMELEM INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,392	**TIME**	1:42
AFS NO.	10,726: A5	**QUALITY**	good
BAE CAT. NO.	2031		
DESCRIPTION	1) Introductory song with treatment of the sick. 2) [1:10--Repetition].		
PERFORMER	Tasalt [Catholic Tommy] (1)		
NOTES	Surface noise. Sound drops out at the beginning and the end. Several spoken words between the 1) and 2). Field no. 28. Transcription on p. 19.		

CYLINDER NO.	3,393	**TIME**	1:36
AFS NO.	10,726: A6	**QUALITY**	very good
BAE CAT. NO.	2032		
DESCRIPTION	1) Song for treating smallpox. 2) [:56--Repetition].		
PERFORMER	Tasalt (2)		
NOTES	Several spoken words before 1) and between the renditions. Field no. 29. Transcription on p. 20.		

CYLINDER NO.	3,394	**TIME**	1:42
AFS NO.	10,726: A7	**QUALITY**	very good
BAE CAT. NO.	2033		
DESCRIPTION	1) Song when treating hemorrhage from the lungs. 2) [:55--Repetition].		
PERFORMER	Tasalt (3)		
NOTES	Speech before 1). Sound breaks up in the middle of 2). Field no. 30. Transcription on p. 23.		

CYLINDER NO.	3,395	**TIME**	1:37
AFS NO.	10,726: B1	**QUALITY**	good
BAE CAT. NO.	2034		
DESCRIPTION	1) Song when treating pneumonia. 2) [1:02--Repetition].		
PERFORMER	Tasalt (9)		
NOTES	Surface noise. Several spoken words between the renditions. Sound breaks up after 1:25. Field no. 90. Transcription on p. 23. [NOTES-54]: "Wednesday a.m."		

CYLINDER NO.	3,396	**TIME**	2:10
AFS NO.	10,726: B2	**QUALITY**	fair/good
BAE CAT. NO.	2035		
DESCRIPTION	1) [Speech]. 2) [:30] Song when treating fever.		
PERFORMER	Tasalt (4)		
NOTES	Sound fragmented during 1); sound breaks up between 1:25 and 1:45. Field no. 31. Transcription on p. 21. [NOTES-18]: "He started . . . song . . . Disregard first inch of cyl. Then follows real song for fever."		

CYLINDER NO.	3,397	**TIME**	1:39
AFS NO.	10,726: B3	**QUALITY**	good
BAE CAT. NO.	2036		
DESCRIPTION	1) Song for treating palsy. 2) [:42--Repetition]. 3) [1:12--Repetition].		
PERFORMER	Tasalt (5)		
NOTES	Distortion on some pitches during 2); sound breaks up during 3). Field no. 32. Transcription on p. 22.		

CYLINDER NO.	3,398	**TIME**	1:38
AFS NO.	10,726: B4	**QUALITY**	fair/good
BAE CAT. NO.	2037		
DESCRIPTION	1) A desire for clear weather [potlatch song]. 2) [:56--Repetition].		
PERFORMER	Tasalt (6)		
NOTES	Fragmented speech and song until 0:21. Sound breaks up during 2). Field no. 33. Transcription on p. 49. [NOTES-20]: "General potlatch song--at any time during potlatch."		

CYLINDER NO.	3,399	**TIME**	1:49
AFS NO.	10,726: B5	**QUALITY**	good
BAE CAT. NO.	2038		
DESCRIPTION	1) Song of pleasure. 2) [1:26--Repetition].		
PERFORMER	Tasalt (7)		
NOTES	Several spoken words at the beginning. Sound breaks up at the end. Incorrectly identified as "O'Hammond 4" (see the Squamish collection) on the box label. Field no. 34. Transcription on p. 72. [NOTES-20]: "Not for dance - after slahal - any time - those who like have 2 sticks & pound."		

CYLINDER NO.	3,400	**TIME**	1:23
AFS NO.	10,726: B6	**QUALITY**	good
BAE CAT. NO.	2039		
DESCRIPTION	1) The rider on the kohaks [old War Dance song]. 2) [:52--Repetition].		
PERFORMER	Tasalt (8)		
NOTES	Several spoken words at the beginning. Field no. 35. Transcription on p. 47.		

CYLINDER NO.	3,401	**TIME**	1:25
AFS NO.	10,726: B7	**QUALITY**	very good
BAE CAT. NO.	2040		

DESCRIPTION	Dance song of the Fraser River Indians (a).
PERFORMER	Dennis Peters (1)
NOTES	Song ends abruptly. Identified on the BAE catalog card as a "dance with power to benefit the sick." Field no. 71. Transcription on p. 52.

CYLINDER NO.	3,402	**TIME**	1:33
AFS NO.	10,727: A1	**QUALITY**	good/poor
BAE CAT. NO.	2041		

DESCRIPTION	Dance song of the Fraser River Indians (b).
PERFORMER	Dennis Peters (2)
NOTES	Skipping and fading sound between 0:45 and 1:07. Field no. 72. Transcription on p. 52.

CYLINDER NO.	3,403	**TIME**	1:50
AFS NO.	10,727: A2	**QUALITY**	very good
BAE CAT. NO.	2042		

DESCRIPTION	Dance song of the Fraser River Indians (c).
PERFORMER	Dennis Peters (3)
NOTES	Field no. 73. Transcription on p. 53.

CYLINDER NO.	3,404	**TIME**	1:52
AFS NO.	10,727: A3	**QUALITY**	very good
BAE CAT. NO.	2043		

DESCRIPTION	A woman's song.
PERFORMER	Dennis Peters (5)
NOTES	Field no. 75. Transcription on p. 93.

CYLINDER NO.	3,405	**TIME**	1:50
AFS NO.	10,727: A4	**QUALITY**	very good
BAE CAT. NO.	2044		
DESCRIPTION	"I wish I were a cloud."		
PERFORMER	Dennis Peters (6)		
NOTES	Surface noise. Field no. 110. Transcription on p. 81.		

CYLINDER NO.	3,406	**TIME**	1:41
AFS NO.	10,727: A5	**QUALITY**	good
BAE CAT. NO.	2045		
DESCRIPTION	"All my sweethearts are gone except one."		
PERFORMER	Dennis Peters (7)		
NOTES	Surface noise. Sound fades at the end. Field no. 111. Transcription on p. 81.		

CYLINDER NO.	3,407	**TIME**	1:50
AFS NO.	10,727: A6	**QUALITY**	very good
BAE CAT. NO.	2046		
DESCRIPTION	Song of approach to a potlatch.		
PERFORMER	Dennis Peters (8)		
NOTES	Field no. 112. Transcription on p. 49.		

CYLINDER NO.	3,408	**TIME**	1:23
AFS NO.	10,727: A7	**QUALITY**	very good
BAE CAT. NO.	2047		
DESCRIPTION	Dance song (c).		
PERFORMER	Dennis Peters (9)		
NOTES	The catalog card identifies this song as "Social dance song (a)." [BOX]: "Hope" [the town from which Peters came]. Field no. 2. Transcription on p. 55. [NOTE-3]: "D.P. (1)."		

CYLINDER NO.	3,422	**TIME**	
AFS NO.	Unassigned	**QUALITY**	
BAE CAT. NO.	2060		

DESCRIPTION	"Your pretty hair."
PERFORMER	Julia Malwer

NOTES	Cylinder broken; not dubbed. Field no. 15. Transcription on p. 92.

CYLINDER NO.	3,750	**TIME**	2:01
AFS NO.	21,266: 9	**QUALITY**	fair

DESCRIPTION	Another song of rider on kohaks (old War Dance song).
PERFORMER	Tasalt (9)

NOTES	Surface noise. [LABEL]: "Song recorded by Tasalt, known as Catholic Tommy, who recorded songs he used in treating the sick. This is probably a general song." [BOX]: "Gift, Frances Densmore, July 31, 1944. [Field no.] 36." [NOTES-21]: "Another song of rider on kohaks, making a safe landing."

CYLINDER NO.	3,752	**TIME**	1:56
AFS NO.	21,266: 11	**QUALITY**	fair/good

DESCRIPTION	Potlatch song.
PERFORMER	Dennis Peters [4]

NOTES	Surface noise. Notes concerning this song are on pp. 50-51 of the monograph. [LABEL]: "Potlatch song recorded by Dennis Peters, an excellent singer from Hope, on the Fraser River. Eight of his songs are presented in the paper on this group. Cyl. 74." [BOX]: "Gift, Francis Densmore, July 31, 1944."

CYLINDER NO.	3,754	**TIME**	1:50
AFS NO.	21,266: 13	**QUALITY**	fair

DESCRIPTION	Tasalt's own dancing song used at Winter dances.
PERFORMER	Tasalt [10]
NOTES	Possibly preceded by spoken words. The program ends at 1:07. [LABEL]: "Song by Tasalt, commonly called Catholic Tommy. This is his own dancing song and was used at Winter dances. Nine of his songs are in the paper on this group, including songs that he was currently using in his treatment of the sick. Cyl. no. 91. Good example of the monotonous songs in this group." [BOX]: "Gift, Frances Densmore, July 31, 1944. Discard & scrape."

INGALIK INDIAN MUSIC

THE JOHN WIGHT CHAPMAN COLLECTION

COLLECTOR: John Wight Chapman (1858-1939)

PERFORMER: James Fox (d. 1927)

LOCATION: Anvik, Alaska

DATE: February 23, 1925

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBER: 3,341

AFS NUMBER: 10,712

BAE CATALOG NUMBERS: 1880-1887

One six-inch dictaphone cylinder of Ingalik Indian music performed by James Fox and recorded on February 23, 1925, by John Wight Chapman, an Episcopal missionary at Anvik, Alaska. In 1926, on the urging of Ales Hrdlicka, Chapman allowed the cylinder to be carried to the Bureau of American Ethnology where Frances Densmore subsequently transcribed and analyzed the songs. The cylinder was transferred to the Library of Congress in 1948.

In Densmore's BAE inventory, the cylinder is labeled as material from the "Khotana tribe" (probably short for "Koyuhkhotana," another name for Koyukon people sometimes grouped with the neighboring Ingalik on the lower Yukon River). In fact, the singer's tribal affiliation is not certain; the only information about him comes from Chapman's letter to Densmore dated May 11, 1931: "James Fox was a young, unmarried Indian who had a good voice and was in much demand at the feasts on that account. He was an adherent of the mission . . . He died at the time of a severe epidemic of influenza, in 1927." The songs have been attributed to the Ingalik culture group on the basis of Fox's residence in Anvik and on the basis of the animal song genres which match Ingalik categories (see especially Cornelius Osgood's description of the origin, acquisition, and use of particular kinds of animal songs in *Ingalik Mental Culture*, pp. 118ff, lists on pp. 122-25).

Densmore transcribed the songs in 1929, using them as part of a brief comparative study of Yuma, Acoma, and Alaska Indian music. Densmore's unpublished analyses and several sets of transcriptions (numbered 8 to 15) are in the National Anthropological Archives collection (ms. 3137). According to her papers, photostat copies of the song transcriptions were also used by Twentieth Century Fox as "basic thematic material" for "a Hudson's Bay picture."

When he sent the cylinder along with Hrdlicka, Chapman enclosed a note simply listing the song titles/genres in English and in Ingalik. After he had returned to New York, Densmore asked Chapman to provide translations of the song texts. Chapman replied, "Even to identify the words would be difficult for me" (letter of May 11, 1931), and suggested that she send a copy of the cylinder back up to Anvik where an interpreter could be found. Six years earlier, however, in a letter addressed to Pliny E. Goddard on March 21, 1925, Chapman enclosed a list of songs matching those on the cylinder. The list provides transliterations as well as word-by-word and summary translations of texted songs, presumably the ones heard on the cylinder. The **NOTES** for this collection draw both from the list found inside the cylinder box and from the summary translations attached to the letter. Many of the handwritten diacritics for Ingalik words used in these lists can not be reproduced in this catalog.

On the various lists and notes accompanying the cylinder, the order of the songs of the crane and the fox is sometimes 2) and 3), elsewhere 3) and 2), respectively. Since the second, third, and fourth announcements on the cylinder are difficult to decipher, the genuine sequence is not clear. The entry in this catalog follows the BAE order assigned by Densmore based on her understanding of the announcements, which she used on her transcriptions.

Chapman's papers and letters are in the Archives of the Episcopal Church, Episcopal Seminary of the Southwest, Austin, Texas. He published several articles on traditions of the "Tinne" Indians at Anvik without including references to songs. In the autobiographical book, *A Camp on the Yukon*, Chapman reported:

> After many years had passed and we had installed electricity to light the mission buildings, a friend provided me with a dictaphone by means of which I was able to get a complete record of a long Indian story told by one of the old men of the village. The record fills half a dozen or more cylinders, and the text and translation fill twenty pages of standard size typewriter paper. This material is now in the Museum of Natural History, New York . . . (pp. 41-42)

Six Chapman cylinders of unspecified content are listed in an inventory from the American Museum of Natural History (AMNH nos. 1837-1842).

For additional information on Ingalik culture, see the books by Cornelius Osgood and the article by Jeanne Snow in *Handbook of North American Indians*, vol. 6, *Subarctic*, pp. 602-17.

INGALIK INDIAN MUSIC
THE JOHN WIGHT CHAPMAN COLLECTION

CYLINDER NO.	3,341	**TIME**	7:54
AFS NO.	10,712: A	**QUALITY**	poor
BAE CAT. NOS.	1880-1887		

DESCRIPTION

1) Song of the Water Spirit--1880.
2) [1:24--Repetition of first song at a higher pitch level].
3) [2:21] Song of the Fox--1881.
4) [3:04] Song of the Crane--1882.
5) [3:52] Song of the Owl--1883.
6) [4:47] Song of the Woodpecker--1884.
7) [5:39] Song of the Jay--1885.
8) [6:23] Song of the Porcupine--1886.
9) [7:08] Song of the Crow--1887.

NOTES

False start; speed warp; beating; tracking problems in 2) and 9); skipping; speed fluctuations; volume distortions; surface noise. [ANNOUNCEMENT at beginning]: "This is sung by James Fox, February 23, 1925." [ANNOUNCEMENT at 1:20]: "This is the song of the [crane, nił-ti?]." [ANNOUNCEMENT at 2:20]: "This is song of the . . ." [ANNOUNCEMENT at 3:00]: "This is song of the . . ." [ANNOUNCEMENT at 3:48]: "This is the song of the little owl who lives in a tree." [ANNOUNCEMENT at 4:40]: "This is the song of . . . woodpecker." [ANNOUNCEMENT at 5:33]: "This is the song of the Canada jay, tsruq-ku." [ANNOUNCEMENT at 6:14]: "This is the song of the porcupine . . ." [ANNOUNCEMENT at 7:07]: "This is the song of the crow, Tça-o-xwon or Yoq-git-si."

[ENCLOSED NOTE--Chapman's handwriting]: "A record of Indian songs made at Anvik by James Fox, in 1925. 1. The Tip-up - Te-ye-gu (water spirit) (water shadow). 2. The Crane - Nił-ti. 3. The Fox - Tco-qo-lo-kai. 4. The little Owl - Tdu-lo-i do-ic-do-i (the one who [sits] on top). 5. The Woodpecker. 6. The Canada Jay - Tsruq-ku. 7. The Porcupine - Gha-uk-gu tle-a-ku (the shaggy animal), Nnei or Tsuq-tlo-i-du. 8. The Raven - Tca-o-xwun or Yoq-gu tsi (your grandfather). Sent in accordance with a suggestion from Dr. Hrdlicka."

[ENCLOSED NOTE--Densmore's handwriting]: "The second and third [songs] are in the order in which they are announced, which reverses that [listed] on the paper [from Chapman] inside the cylinder." (See the comments in the introduction.)

CYLINDER NO. 3,341 continued

[LETTER from Chapman to P.E. Goddard]:

1. Song of Te-ye-ge, the Tip-up: "Shall I walk at the edge of the water? Perhaps better not."
2. Song of niłti, the Crane: "Back at the end of the knoll I will walk. I wish there might be someone with me."
3. Song of Tco-qo-lo-kai, the Fox: "Better not go out. I might be disappointed."
4. Song of Du-lo-i-do-ic-do-i, the little Owl: Like many of the Indian songs, this has no words, but only rhythm. Sometimes, however, there may be a word like ce-tin, "out of doors," to suggest a haunt, or a habit.
8. Song of the Crow, Tca-o-xwun or Yoq-git-si: "I look down on the earth for something to eat. Nothing doing."

KALAPUYA INDIAN MUSIC

THE LEO JOACHIM FRACHTENBERG COLLECTION

COLLECTOR: Leo Joachim Frachtenberg (1883-1930)

PERFORMER(S): Probably Louise Selkeah and others; see below.

LOCATION: Grand Ronde reservation, Oregon

DATE: Early January 1916

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 872-880

AFS NUMBER: 18,471

Nine four-inch cylinders of Kalapuya Indian music recorded by Leo Joachim Frachtenberg at the Grand Ronde reservation in January 1916. The cylinders were transferred from the National Archives in 1948.

Most of Frachtenberg's fieldnotes are in the National Anthropological Archives [NAA]; additional notes and extensive correspondence with his mentor and sponsor, Franz Boas, are at the American Philosophical Society Library [APS] in Philadelphia. The only specific reference to Kalapuya music is a set of texts for Guardian Spirit songs, a marriage song, and a gambling song in "Kalapuya ethnology" (APS ms. 497.3/B63c/40); whether these texts belong to any of the recorded songs is uncertain.

Frachtenberg worked primarily in Oregon and Washington from 1910 to 1917, often searching out native speakers of languages that appeared to be dying. In March 1911, K. C. Egbert, superintendent of the Siletz and Grand Ronde agencies, sent Frachtenberg a list of the twelve "extant" Kalapuya people (BAE correspondence files [NAA]). Among the twelve, William Hartless and Grace Wheeler appeared to be the most knowledgeable concerning Kalapuyan language, narratives, and ethnology. Frachtenberg worked with one or the other on several occasions beginning in August 1913, each time bringing his consultants to Siletz or to Chemawa, Oregon.

On one occasion, however, he passed through the Grand Ronde agency and heard some songs by a Yamhill woman with a "remarkable voice" (letter to Franz Boas, September 5, 1913 [APS ms. B:B61, folder #9, 656, p. 5]). He subsequently requested the use of a BAE dictaphone machine and later (January 1916) made a special trip to Grand Ronde to record songs.

The list of songs accompanying the cylinders does not specify the performer(s), though several people are named as song owners. Given Frachtenberg's practice of bringing Wheeler and Hartless to Siletz or Chemawa, it seems unlikely that they would have been the singers recorded at Grand Ronde. The woman heard on some of these cylinders may have been the Yamhill Kalapuyan mentioned above and is probably Louise Selkeah who owned some of the songs in the collection. ("Mrs. Louisa Selky" was identified as the last native speaker of Yamhill in *Kalapuya Texts* by Albert S. Gatschet, Leo J. Frachtenberg, and Melville Jacobs.) But there is confusion as to the date of her death: in the publication mentioned, she is reported to have died very shortly after Frachtenberg worked with her in December 1914 (p. 199). If so, she was not recorded by him in 1916. However, the parish records of St. Michael the Archangel, Grand Ronde reservation, give Mrs. Selkeah's dates as ca. 1837 to January 28, 1917 (information received from Stephen Dow Beckham and Harriet Duncan Minnick), and the description of cylinder 877 also speaks of her in the present tense.

Song genres included in this collection are:

Dance songs
Dream song
Gambling songs
Love songs

Medicine songs
Mourning songs
Sweathouse songs
Tamanamous songs

Published reports on Frachtenberg's work include "Notes on the Alsea and Kalapuyan Indians," *Smithsonian Miscellaneous Collections* 63, no. 8 (1914):80-82 (including a photo of William Hartless on p. 82) and "Ethnological Researches among the Kalapuya Indians," *Smithsonian Miscellaneous Collections* 65, no. 6 (1915):85-89.

In a letter to Frachtenberg on February 10, 1916, F.W. Hodge, ethnologist-in-charge at the BAE, reported that three of the nine Kalapuya cylinders had been broken in shipping. Two of these—cylinders 874 and 875—have been repaired enough to be playable.

The recording engineer sometimes mispronounces the tribal name as "Kayapula."

For other Kalapuyan materials, see the Lakmayuk, Mary's River, Tualatin, Yamhill, and Yonkalla songs sung by Victoria Howard, the Clackamas-Chinook woman who recorded for Melville Jacobs.

CYLINDER NO.	872	**TIME**	4:56
AFS NO.	18,471: A1	**QUALITY**	good

DESCRIPTION 1) Love song.
2) [2:35] Gambling song--property of Louise Selkeah's father.

NOTES Surface and machine noise. Sprung start on 2). 2) ends with a tracking problem.

CYLINDER NO.	873	**TIME**	4:56
AFS NO.	18,471: A2	**QUALITY**	fair/good

DESCRIPTION 1) Sweat-house song.
2) [2:12] Sweat-house song. (In this song the singer imitates the actions and sounds of the person "sweating" when the stones are too hot.)

NOTES Surface and machine noise. Sprung start on 1). Faint initially. 2) ends with a tracking problem.

CYLINDER NO.	874	**TIME**	4:51
AFS NO.	18,471: A3	**QUALITY**	good

DESCRIPTION 1) Mourning song.
2) [2:33] Love song.

NOTES Beating. Sprung start on 2) and tracking problem at the end.

CYLINDER NO.	875	**TIME**	4:31
AFS NO.	18,471: A4	**QUALITY**	fair/poor

DESCRIPTION 1) Medicine song.
2) [2:34] Medicine song.

NOTES Beating and tracking problems. Surface noise. Faint sound.

CYLINDER NO.	876	**TIME**	4:43
AFS NO.	18,471: A5	**QUALITY**	good/fair

DESCRIPTION 1) Dance song.
2) [3:55] Dance song.

NOTES Machine noise. Faint sound. 2) begins abruptly and ends with a tracking problem.

CYLINDER NO.	877	**TIME**	5:12
AFS NO.	18,471: A6	**QUALITY**	good

DESCRIPTION 1) Medicine song: This song was heard by Louise Selkeah during a serious illness. She claims to have been cured by it.
2) [2:51] Dream song. Property of Jake Wheeler.

NOTES Surface and machine noise. Sprung start on 1). 2) ends with a tracking problem.

CYLINDER NO.	878	**TIME**	5:13
AFS NO.	18,471: A7	**QUALITY**	good

DESCRIPTION 1) Tamanamous song: Good for hunting--property of Louise Selkeah's husband.
2) [3:29] Tamanamous song: Property of Louise Selkeah.

NOTES Surface noise. Sprung starts on both songs. Some distortion on loud tones. 2) ends with a tracking problem. The entry on the inventory list for this cylinder uses the spelling "Selkeam."

CYLINDER NO.	879	**TIME**	5:18
AFS NO.	18,471: A8	**QUALITY**	good

DESCRIPTION 1) Gambling song (Bone Game).
2) [2:16] Love song (General meaning: "How poor you are!").
3) [4:12] Love song (Trans: It is useless for me to paint up, for I'll never get married). Yonkalla.

NOTES Surface and machine noise. Sprung starts on all three songs. Tracking problem at the end.

CYLINDER NO.	880	**TIME**	
AFS NO.	Not assigned	**QUALITY**	

DESCRIPTION 1) Love song.
2) Love song [Male].

NOTES Cylinder broken; not dubbed.

KWAKIUTL INDIAN MUSIC

THE BENJAMIN IVES GILMAN COLLECTION

COLLECTOR: Benjamin Ives Gilman (1852-1933)

PERFORMERS: George Hunt, Malete or Matele [see below]

LOCATION: World's Columbian Exposition, Chicago, Illinois (probably at the Indian Village, Midway Plaisance)

DATE: 1893

SPONSOR: Mary Hemenway

PROVENANCE: Peabody Museum of
Archaeology and Ethnology
Harvard University
11 Divinity Avenue
Cambridge, Massachusetts 02138

CYLINDER NUMBERS: 4,377-4,394

AFS NUMBER: 14,741: B10-B27

ORIGINAL NUMBERS: 84-101

RESTRICTIONS: The Peabody Museum of Archaeology and Ethnology at Harvard University retains all rights to the publication of this material.

Eighteen cylinders of Kwakiutl Indian music recorded by Benjamin Ives Gilman at the 1893 World's Columbian Exposition in Chicago, Illinois. These cylinders have also been listed in the complete Gilman collection described in Volume 8, *Early Anthologies*, of the Federal Cylinder Project catalog series, pp. 30-34.

The **ORIGINAL NO.** entry reflects the position of the Kwakiutl recordings within the total Gilman collection.

In 1908 Gilman gave his "phonographic records of exotic music" to the Peabody Museum. The signed index he provided the museum identified one of the Kwakiutl performers initially as "Malete" and later as "Matele." The **PERFORMER** entries follow Gilman's changing spellings.

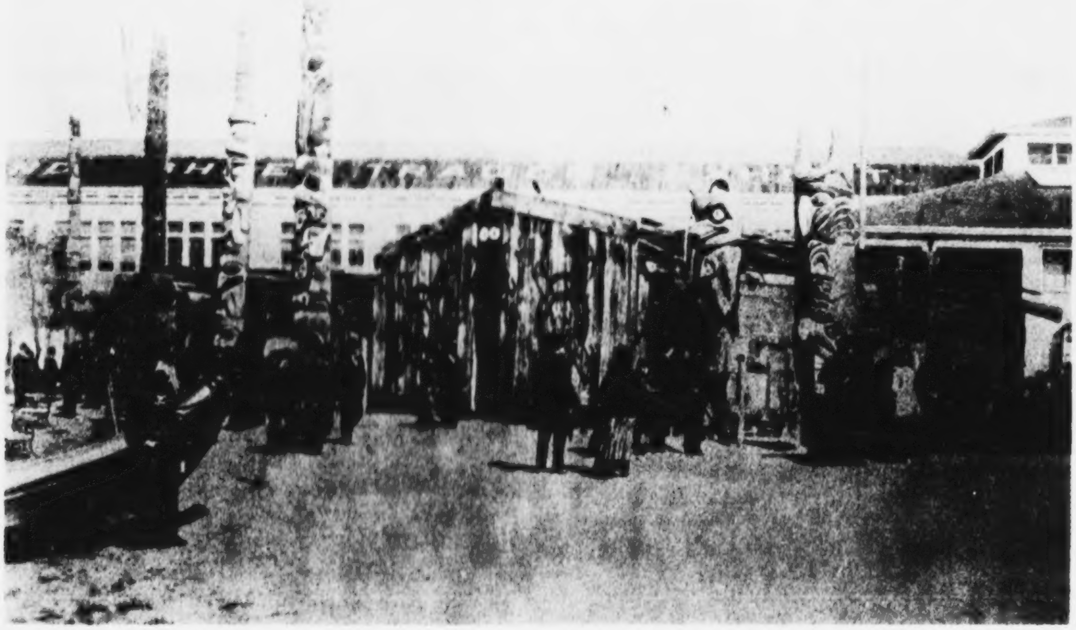
Apparently two sets of Kwakiutl cylinder recordings were made simultaneously, one by Franz Boas and J.C. Fillmore and one by Gilman (note the description of the first Gilman cylinder). The first fourteen cylinders in each collection are alike; others may match as well. Originally at the American Museum of Natural History (AMNH accession numbers 299-312), the Boas cylinders are now in the Archives of Traditional Music, Indiana University, Bloomington, Indiana (Pre'54-121-F). The AMNH index gives page references for the song transcriptions by Boas in *The Social Organization and the Secret Societies of the Kwakiutl Indians*, Report of the U.S. National Museum for 1895 (Washington, 1897). Those page numbers as well as other citations from the National Museum Report are listed in the **NOTES** for the Gilman collection.

In the **DESCRIPTION** are the title and notes as found on the cylinder boxes. Since some Kwakiutl terms seem to have been miswritten or misread, the **NOTES** also include Boas's spellings used in the published report cited above. The "titles" of the songs, both on the Gilman cylinder boxes and in the Boas book, are often the first words or vocables. If title translations are available, they either follow the indication "Boas translation" or are placed in brackets after his orthography of the Kwakiutl terms. Genres represented include primarily songs from the Winter Dance sequence: Hamatsa, To'Xuit, and Fool Dancer (Nut'matl).

The term "wobble" used in the **NOTES** refers to a fast fluttering distortion of the voice present on some cylinders.

In addition to the extensive works by Boas on Kwakiutl ceremonial song genres, see Philip Drucker's "Kwakiutl Dancing Societies," *Anthropological Records* 2, no. 6 (1940):201-30 and its comparison of dance genres within Northwest

Coast groups. There is also an article by "H.E.K." [H.E. Krehbiel] called "Folk-Music in Chicago, II: Cannibal Songs of the Indians" in the *New York Daily Tribune*, 6 August (Sunday) 1893. The author used a phonograph to preserve a hamatsa song for study and mentions that Boas introduced the performances of the Winter Dance at the Exposition.



Kwakiutl Village, Columbian Exposition, Chicago, 1893. ***Courtesy of Field Museum of Natural History, Chicago (Photo No. 106227).***

CYLINDER NO.	4,377	**TIME**	2:22
AFS NO.	14,741: B10	**QUALITY**	fair
ORIGINAL NO.	84		

DESCRIPTION Tsetsaeqa Songs (A certain ceremony to which these songs belong.) Sung by George Hunt a half breed.
1. Gyaxai'x'le. 2. Solasgasla.
These two songs follow one another on this cylinder.
Dr. Franz Boas is getting these for himself and for Prof. J.C. Fillmore.
1) G•axaix•tex•.
2) [:49--Repetition].
3) [1:26] Sola's qastaya.

PERFORMER George Hunt

NOTES Surface noise; abrupt ending. Boas translations: 1) "he comes here"; 2) "you friend." Transcriptions on pp. 718-19.

CYLINDER NO.	4,378	**TIME**	1:37
AFS NO.	14,741: B11	**QUALITY**	fair
ORIGINAL NO.	85		

DESCRIPTION Nex'anas by Hunt.

PERFORMER George Hunt

NOTES Much surface noise; wobble; voice faint. Boas: Nex•'anas ["you said that you"]. Transcription on p. 719.

CYLINDER NO.	4,379	**TIME**	1:38
AFS NO.	14,741: B12	**QUALITY**	fair
ORIGINAL NO.	86		

DESCRIPTION Nex'anas by Malete (a full blood). Major third very well taken. Extremely good voice and record probably very good.

PERFORMER Malete

NOTES Surface noise. Same song as on the preceding cylinder; the transcription on p. 719 follows Hunt's rendition more closely than Malete's.

CYLINDER NO.	4,380	**TIME**	0:57
AFS NO.	14,741: B13	**QUALITY**	fair
ORIGINAL NO.	87		

DESCRIPTION Nex'soai'k' by Malete. A short song repeated. (He made a mistake in the words but not in the tune.)
1) Nex•soai'k•qan.
2) [:33--Repetition].

PERFORMER Malete

NOTES Surface noise. Boas translation: "he told me". Transcription of Fillmore recording on p. 720.

CYLINDER NO.	4,381	**TIME**	0:43
AFS NO.	14,741: B14	**QUALITY**	good
ORIGINAL NO.	88		

DESCRIPTION Nanul x'elgyrla by Malete.

PERFORMER Malete

NOTES Surface noise. Boas: NanLEx'etg•ila ["they make us confused"]. Transcription on p. 720.

CYLINDER NO.	4,382	**TIME**	2:05
AFS NO.	14,741: B15	**QUALITY**	fair
ORIGINAL NO.	89		

DESCRIPTION These songs are all accompanied by the singer regularly beating with (a ruler on a book as I remember it.) Ne ix iowarA gan by Hunt. and repeated.
1) Nex•sowaiXqan.
2) [1:07] Repetition.

PERFORMER George Hunt

NOTES Surface noise. 2) is sung at a higher pitch level than 1). Boas translation: "He said to me." Transcription on p. 721.

CYLINDER NO.	4,383	**TIME**	1:09
AFS NO.	14,741: B16	**QUALITY**	good
ORIGINAL NO.	90		

DESCRIPTION HanEmox'mEn by Matele. This is very good Indian singing.

PERFORMER Matele

NOTES Surface noise. Wobble. Boas: Ha nEmo'XmEn ["Ha, I am the only"]. Transcription on pp. 721-22.

CYLINDER NO.	4,384	**TIME**	2:12
AFS NO.	14,741: B17	**QUALITY**	fair
ORIGINAL NO.	91		

DESCRIPTION By Hunt. Lalax' E wa mahsx̱dEnoguas.
PERFORMER [George] Hunt

NOTES Surface noise. Wobble. Boas: LalaxsE'wamatsoXdEno'guas ["he makes me tsaeqa"]. Transcription on p. 722.

CYLINDER NO.	4,385	**TIME**	1:56
AFS NO.	14,741: B18	**QUALITY**	good
ORIGINAL NO.	92		

DESCRIPTION Halanive-wa by Matele. (Omixit song.)
PERFORMER Matele

NOTES Surface noise. Wobble. Boas: Halan wewÄ'L'eqalaiyi ["My mind is not strong enough"]. Transcription on p. 723. "The [Winter] ceremonial is in charge of a master of ceremonies, whose name is Nuxnemix and Lemwala, while his profane name is Omx•it" (p. 501).

CYLINDER NO.	4,386	**TIME**	0:49
AFS NO.	14,741: B19	**QUALITY**	good
ORIGINAL NO.	93		

DESCRIPTION (The Gamewell Fire Alarm is going off at the same time.) Wowoaia ryar mela by Matele.
PERFORMER Matele

NOTES Surface noise. The transcription, found on pp. 587 and 723, uses more vocables and words ["Wo wo ai a ai a kyas ai kyas meLa"] than are apparent in the recording. No fire alarm is audible. This is the first song of the winter dance (see p. 512).

CYLINDER NO.	4,387	**TIME**	2:01
AFS NO.	14,741: B20	**QUALITY**	good
ORIGINAL NO.	94		

DESCRIPTION Kue'gaya by Matele. (Notice the different and curious rhythm.)
PERFORMER Matele

NOTES Surface noise. Wobble. Transcription of the "Song of Fool Dancer" [Kue'qaya--"mad"] on p. 706.

CYLINDER NO. 4,388 **TIME** 2:13
AFS NO. 14,741: B21 **QUALITY** good
ORIGINAL NO. 95

DESCRIPTION LElei'alanox's song by Matele.
PERFORMER Matele

NOTES Surface noise. Wobble. Drop in volume and then fade out at the end. The song of the LeleL'alenox, one of the "officers" in the Winter Dance, is described by Boas on p. 525. Approximate transcription on p. 724.

CYLINDER NO. 4,389 **TIME** 2:07
AFS NO. 14,741: B22 **QUALITY** good
ORIGINAL NO. 96

DESCRIPTION Jox'uil. Second and third verses were inverted by the singer through mistake.
PERFORMER [George Hunt]

NOTES Surface noise. Wobble. This is probably the T'oX'uit dance song, the text of which appears on p. 716.

CYLINDER NO. 4,390 **TIME** 2:34
AFS NO. 14,741: B23 **QUALITY** good
ORIGINAL NO. 97

DESCRIPTION Hamatsa by Matele.
PERFORMER Matele

NOTES Surface noise. Wobble. Some speaking at 1:56, then song resumes; program ends abruptly with a tracking problem. The texted portion of each verse (accompanied by a slower pulse, not the fast "tremolo" at the beginning) is translated on p. 688. Boas identified the song as a recent composition of Qoayostetsas.

CYLINDER NO. 4,391 **TIME** 2:21
AFS NO. 14,741: B24 **QUALITY** good
ORIGINAL NO. 98

DESCRIPTION Continuation of Hamatsa (too long for one cylinder). End lost on my cylinder (but a very short phrase).
PERFORMER Matele

NOTES Surface noise. Wobble. Sound fades out at the end. Continuation of song on cylinder 4,390, beginning with the texted portion of verse two.

CYLINDER NO.	4,392	**TIME**	2:17
AFS NO.	14,741: B25	**QUALITY**	good
ORIGINAL NO.	99		

DESCRIPTION By Matele. Hamatsa (no. 6? of book.)
PERFORMER Matele

NOTES Surface noise. Wobble. Momentary sound fade out ca. 1:47. Spoken words between verses and at the end.

CYLINDER NO.	4,393	**TIME**	1:36
AFS NO.	14,741: B26	**QUALITY**	good
ORIGINAL NO.	100		

DESCRIPTION Continuation of same song.
PERFORMER Matele

NOTES Surface noise. Wobble. Continuation of Hamatsa song begun on cylinder 4,392.

CYLINDER NO.	4,394	**TIME**	1:13
AFS NO.	14,741: B27	**QUALITY**	fair/poor
ORIGINAL NO.	101		

DESCRIPTION A X Camox Song by Matele. (This was taken for trial with the ordinary hard rubber mouthpiece. I did it to see if the timbre of the reproduction would not be better which it is decidedly.)
PERFORMER Matele

NOTES Surface noise. Program inaudible at times. No rhythmic accompaniment. This may be a Comox song.

MAKAH INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: James Guy, Edwin Hayte, Helen Irving, Philip Ladder, Mrs. Ladder, Wilson Parker, Mrs. Wilson Parker, Charles Swan, Chester Wandahart, Young Doctor

LOCATION: Neah Bay, Washington

DATES: July 19-30, 1923; July 30-August 30, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 2909-3033, 3046, 3056, 3093-3102, 3819, 3827, 3829-3842

AFS NUMBERS: 10,649-10,664; 10,666; 10,668; 10,674-10,675; 21,266, 21,259, 21,267

BAE CATALOG NUMBERS: 1293-1429; 1442; 1496-1505

One hundred fifty-three cylinder recordings, one of which (3827) is a six-inch dictaphone duplicate of several Cocopa and Makah songs and three of which (3056, 3819, 3834) are also listed in the Clayoquot collection since they each contain one Clayoquot and one Makah song. Cylinder 3046 had been mislabeled as Clayoquot. The cylinders were transferred to the Library of Congress from the National Archives in 1948.

The Makah are a southern Nootkan people residing on the northern tip of the Olympic peninsula in Washington state. On her visits to Neah Bay, Densmore recorded not only Makah but also Clayoquot and Quileute singers. Their songs were transcribed and analyzed in *Nootka and Quileute Music* (BAE Bulletin 124 [1939]). Some songs were also chosen for the Library of Congress record album, *Songs of the Nootka and Quileute* (AFS L32), edited by Densmore and released in 1953. These songs are indicated in the **NOTES** by [L32] plus the appropriate side and band numbers.

Densmore's trips to the Makah reservation in 1923 and 1926 are described in "Field Studies of Indian Music" (*Smithsonian Miscellaneous Collections* 76, no. 10 [1924]:119-27, and 78, no. 7 [1927]:247-54), as well as in the unpublished manuscript, "Incidents in the study of Indian music at Neah Bay, Washington, and near Chilliwack, British Columbia" (National Anthropological Archives ms. 4250 [21]). Rather than separate the cylinders containing songs of different groups, Densmore assigned consecutive field numbers to the complete collection made at Neah Bay, beginning with #1 on each trip. Thus the field numbers for Makah recordings made in 1923 were: 5-9, 13-14, 17-18, 24-26, 33-87, 101-106; the numbers assigned in 1926 were: 6-9, 11-12, 20-23, 37-53, 66-67, 80-87, 90-101, 104, 106, 109-140, 144-146.

While the BAE catalog cards indicate only "1923" or "1926" for the time when the recordings were made, the field number designations in conjunction with information in Densmore's diaries make it possible to list more precise dates. In 1926, some cylinders—exactly how many is uncertain—were recorded on the last day of July; field no. 50 has been chosen as the arbitrary cut-off between the cylinders designated as "July-August" and those simply labeled "August."

Densmore chose to list songs according to the origin attributed to them: cylinders 3093-3099 were identified as "Vancouver Island," 3100 as "Nootka," 3101 as "Quinault," and 3102 as "Yakima." The Federal Cylinder Project (FCP) labels cylinder recordings according to the tribal affiliation of the singers, and thus all of these cylinders are now found in the Makah collection. (Prior to this analysis of the individual cylinders, Densmore's identifications were used; therefore the "Quinault" and "Yakima" headings did appear in vol. 1, *Introduction and Inventory*, of the FCP catalog series.)

Densmore assigned genre labels to the songs she analyzed. The song categories listed on her BAE catalog cards tend to be overly broad ("Misc. Makah and Clayoquot songs and Makah customs") and sometimes inaccurate (for example, hand game songs were included among "songs for children"). Where genre designations are not immediately apparent in the song titles she assigned, Densmore's categories—drawn from the catalog cards and amended according to comments in the monograph—are found in brackets after the titles. Note that at least one "genre" was actually an event—"songs of dances performed at the Makah Day celebration" of 1926 (generally abbreviated as Makah Day dance song).

Judging by the partial erasures on cylinder boxes and the occasional fragmented sounds of incompletely scraped recordings, Densmore reused some cylinders (originally containing southwestern Indian music) while at Neah Bay.

There are problems as well in the duplication of some cylinders, especially among those recorded by or attributed to Mrs. Wilson Parker (2973-2985; also 3831). In some cases, only one of two songs identified as being on a cylinder was dubbed; in others, two songs were dubbed but only one was identified. Some songs are heard out of their assigned BAE sequence. Some cylinders are completely mislabeled. The **NOTES** contain whatever clarification is available.

At the time the last group of cylinders was transferred to preservation tape, the recording engineer announced cylinder number assignments which have since been changed. The currently-used cylinder number is listed at the beginning of each entry while the announced number is given in the **NOTES**.

Densmore's description of Neah Bay can be compared with Elizabeth Colson's study of the same mixed-tribe community in 1941-42 (*The Makah Indians*, University of Minnesota Press, 1953). Colson also notes the Makah practice of borrowing songs and dances from other Indian groups. There are photographs of the Makah village at the turn of the century (including one of a canoe builder named Young Doctor, probably Densmore's singer) in *Indian Days at Neah Bay*, based on an unfinished manuscript by James G. McCurdy, ed. Gordon Newell (Seattle: Superior Publishing Company, 1961).

CYLINDER NO.	2,909	**TIME**	1:55
AFS NO.	10,649: A1	**QUALITY**	good
BAE CAT. NO.	1293		
DESCRIPTION	Young Doctor's dream song.		
PERFORMER	Young Doctor (1)		
DATE	July 1923		
NOTES	Erasures on box; apparently re-used. Field no. 33. Transcription on p. 258. [L32: B5]		

CYLINDER NO.	2,910	**TIME**	2:53
AFS NO.	10,649: A2	**QUALITY**	poor/fair
BAE CAT. NO.	1294		
DESCRIPTION	1) Song of the Southwest Wind [Dream song]. 2) [:51--Repetition].		
PERFORMER	Young Doctor (2)		
DATE	July 1923		
NOTES	Tracking problems and faint sound on 1); some distortion on 2). Re-used box; "25" and "26" erased. Field no. 34. Transcription on p. 256.		

CYLINDER NO.	2,911	**TIME**	2:15
AFS NO.	10,649: A3	**QUALITY**	good
BAE CAT. NO.	1295		
DESCRIPTION	Song in the canoe [Dream song].		
PERFORMER	Young Doctor (3)		
DATE	July 1923		
NOTES	False start at the beginning. Field no. 35 ("11" also written on the box, perhaps from a previous use). Transcription on p. 253.		

CYLINDER NO.	2,912	**TIME**	1:57
AFS NO.	10,649: A4	**QUALITY**	good
BAE CAT. NO.	1296		
DESCRIPTION	1) [:20] Echo song (a) [Dream song]. 2) [1:14--Repetition/continuation].		
PERFORMER	Young Doctor (4)		
DATE	July 1923		
NOTES	Speech at the beginning and at 1:03; see p. 254. Box re-used; "M. Hendricks 3" erased. "End OK" written on the box. Field no. 36. Transcription on p. 254.		

CYLINDER NO.	2,913	**TIME**	1:43
AFS NO.	10,649: B1	**QUALITY**	good
BAE CAT. NO.	1297		
DESCRIPTION	Echo song (b) [Dream song].		
PERFORMER	Young Doctor (5)		
DATE	July 1923		
NOTES	Song preceded by speech. Field no. 37. See also cylinder 3,827. Transcription on p. 255.		

CYLINDER NO.	2,914	**TIME**	1:34
AFS NO.	10,649: B2	**QUALITY**	good
BAE CAT. NO.	1298		
DESCRIPTION	"The rattle is my tumanos" [Potlatch song].		
PERFORMER	Young Doctor (6)		
DATE	July 1923		
NOTES	Background sounds which may be fragments of a previously recorded song; erasures on the box. Field no. 38. Transcription on p. 83.		

CYLINDER NO.	2,915	**TIME**	1:51
AFS NO.	10,649: B3	**QUALITY**	good/fair
BAE CAT. NO.	1299		
DESCRIPTION	Song taught by the frog [Dream song].		
PERFORMER	Young Doctor (7)		
DATE	July 1923		
NOTES	Sometimes faint sound. Re-used box; "56" erased. Field no. 39. Transcription on p. 260. [L32: B4]		

CYLINDER NO.	2,916	**TIME**	2:15
AFS NO.	10,649: B4	**QUALITY**	fair/good
BAE CAT. NO.	1300		
DESCRIPTION	1) Song addressed to a shark [Legend song]. 2) [:35--Repetition]. 3) [1:00--Repetition]. 4) [1:25--Repetition at a lower pitch level].		
PERFORMER	Young Doctor (8)		
DATE	July 1923		
NOTES	Faint sound initially. Erasures; re-used box. [CATALOG CARD]: "This record was not charged and not sent in. - See correspondence Jan. 30, 1928." "March 28, 1928 - Record received in B.A.E. with other records. See correspondence." Field no. 40. Transcription on p. 196. See also cylinder 3,827. [L32: B9]		

CYLINDER NO.	2,917	**TIME**	1:34
AFS NO.	10,650: A1	**QUALITY**	fair/good
BAE CAT. NO.	1301		
DESCRIPTION	Song to bring rain [Legend song].		
PERFORMER	Young Doctor (9)		
DATE	July 1923		
NOTES	Initially faint sound. Field no. 41. Transcription on p. 198.		

CYLINDER NO.	2,918	**TIME**	1:33
AFS NO.	10,650: A2	**QUALITY**	fair/good
BAE CAT. NO.	1302		
DESCRIPTION	Song of the man on the rock [Legend song].		
PERFORMER	Young Doctor (10)		
DATE	July 1923		
NOTES	Initially faint sound. Field no. 42. Transcription on p. 199.		

CYLINDER NO.	2,919	**TIME**	1:51
AFS NO.	10,650: A3	**QUALITY**	good
BAE CAT. NO.	1303		
DESCRIPTION	Song concerning a man's tumanos [Song of "medicine power" contests after potlatch].		
PERFORMER	Young Doctor (11)		
DATE	July 1923		
NOTES	False start by engineer. Field no. 43. Transcription on p. 86.		

CYLINDER NO.	2,920	**TIME**	1:54
AFS NO.	10,650: A4	**QUALITY**	fair
BAE CAT. NO.	1304		
DESCRIPTION	"I hear the bird singing" [Social song].		
PERFORMER	Young Doctor (12)		
DATE	July 1923		
NOTES	False start by engineer. Faint sound. Field no. 44. Transcription on p. 179.		

CYLINDER NO.	2,921	**TIME**	2:08
AFS NO.	10,650: B1	**QUALITY**	good
BAE CAT. NO.	1305		
DESCRIPTION	"My dear friend is going away" [Social song].		
PERFORMER	Young Doctor (13)		
DATE	July 1923		
NOTES	Sound initially faint. Field no. 45. Transcription on p. 176.		

CYLINDER NO.	2,922	**TIME**	1:49
AFS NO.	10,650: B2	**QUALITY**	good
BAE CAT. NO.	1306		
DESCRIPTION	Song of the crow [Social song].		
PERFORMER	Young Doctor (14)		
DATE	July 1923		
NOTES	Field no. 46. Transcription on p. 178.		

CYLINDER NO.	2,923	**TIME**	1:56
AFS NO.	10,650: B3	**QUALITY**	good
BAE CAT. NO.	1307		
DESCRIPTION	Song after food was served [Social dance song].		
PERFORMER	Young Doctor [15]		
DATE	July 1923		
NOTES	Field no. 47. Transcription on p. 162.		

CYLINDER NO.	2,924	**TIME**	2:07
AFS NO.	10,650: B4	**QUALITY**	fair/good
BAE CAT. NO.	1308		
DESCRIPTION	Song before feast (a) [Social dance song].		
PERFORMER	Young Doctor (16)		
DATE	July 1923		
NOTES	Faint sound. Re-used box; erasures. Field no. 48. Transcription on p. 161.		

CYLINDER NO.	2,925	**TIME**	1:57
AFS NO.	10,651: A1	**QUALITY**	good
BAE CAT. NO.			
DESCRIPTION	[Song before feast (b)?]		
PERFORMER	Young Doctor (17)		
DATE	July 1923		
NOTES	Sound initially muffled. Though labeled as BAE 1309, the identity of this song is unclear; though sung by Young Doctor, it does not match the transcription of 1309 ("Game song [d]") on p. 325 of the monograph. [CATALOG CARD]: "Song before feast (b)" crossed out and replaced by "Game song (d)." Field no. 49.		

CYLINDER NO.	2,926	**TIME**	1:49
AFS NO.	10,651: A2	**QUALITY**	good/fair
BAE CAT. NO.	1310		
DESCRIPTION	Song during feast [Social dance song].		
PERFORMER	Young Doctor (18)		
DATE	July 1923		
NOTES	Surface noise; somewhat muffled sound. Field no. 50. Transcription on p. 163.		

CYLINDER NO.	2,927	**TIME**	2:17
AFS NO.	10,651: A3	**QUALITY**	fair/good
BAE CAT. NO.	1311		
DESCRIPTION	1) Song after feast [Social dance song]. 2) [1:31--Repetition].		
PERFORMER	Young Doctor (19)		
DATE	July 1923		
NOTES	Beating and tracking problems at the beginning. Chanted interpolation at 0:39. Field no. 51. Partial transcription on p. 164.		

CYLINDER NO.	2,928	**TIME**	1:52
AFS NO.	10,651: A4	**QUALITY**	good
BAE CAT. NO.	1312		
DESCRIPTION	War song.		
PERFORMER	Young Doctor (20)		
DATE	July 1923		
NOTES	Field no. 52. Transcription on p. 189.		

CYLINDER NO.	2,929	**TIME**	1:49
AFS NO.	10,651: B1	**QUALITY**	good
BAE CAT. NO.	1313		
DESCRIPTION	"You cannot defeat us" [War song].		
PERFORMER	Young Doctor (21)		
DATE	July 1923		
NOTES	[BOX]: "Phno [?] needed . . ." Field no. 53. Transcription on p. 188.		

CYLINDER NO.	2,930	**TIME**	1:44
AFS NO.	10,651: B2	**QUALITY**	good
BAE CAT. NO.	1314		
DESCRIPTION	"I will not cut off your head" [War song].		
PERFORMER	Young Doctor (22)		
DATE	July 1923		
NOTES	Field no. 54. Transcription on p. 186.		

CYLINDER NO.	2,931	**TIME**	1:52
AFS NO.	10,651: B3	**QUALITY**	good
BAE CAT. NO.	1315		
DESCRIPTION	Song challenging to contest of strength (a).		
PERFORMER	Young Doctor (23)		
DATE	July 1923		
NOTES	Field no. 55. Transcription on p. 87.		

CYLINDER NO.	2,932	**TIME**	1:53
AFS NO.	10,651: B4	**QUALITY**	good
BAE CAT. NO.	1316		
DESCRIPTION	1) Song challenging to contest of strength (b). 2) [:43--Repetition]. 3) [1:17--Repetition].		
PERFORMER	Young Doctor (24)		
DATE	July 1923		
NOTES	Field no. 56. Transcription on p. 88. [L32: A6]		

CYLINDER NO.	2,933	**TIME**	1:49
AFS NO.	10,652: A1	**QUALITY**	good
BAE CAT. NO.	1317		
DESCRIPTION	Song challenging to contest of strength (c).		
PERFORMER	Young Doctor (25)		
DATE	July 1923		
NOTES	Field no. 57. Transcription on p. 89. [L32: A7]		

CYLINDER NO.	2,934	**TIME**	1:51
AFS NO.	10,652: A2	**QUALITY**	good/fair
BAE CAT. NO.	1318		
DESCRIPTION	Potlatch song.		
PERFORMER	Young Doctor (26)		
DATE	July 1923		
NOTES	Sometimes faint. Field no. 58. Transcription on p. 84.		

CYLINDER NO.	2,935	**TIME**	2:19
AFS NO.	10,652: A3	**QUALITY**	good
BAE CAT. NO.	1319		

DESCRIPTION Song of the women guests [Potlatch song].
PERFORMER Young Doctor (27)
DATE July 1923

NOTES Short break in the song at 1:40. Field no. 59. Transcription on p. 82.

CYLINDER NO.	2,936	**TIME**	2:01
AFS NO.	10,652: A4	**QUALITY**	good
BAE CAT. NO.	1320		

DESCRIPTION Song before the distribution of gifts (a) [Potlatch song].
PERFORMER Young Doctor (29)
DATE July 1923

NOTES Audible rhythmic accompaniment. Field no. 60. Transcription on p. 79.

CYLINDER NO.	2,937	**TIME**	2:18
AFS NO.	10,652: B1	**QUALITY**	good
BAE CAT. NO.	1321		

DESCRIPTION 1) Song before the distribution of gifts (b) [Potlatch song].
2) [1:49--Repetition].
PERFORMER Young Doctor (30)
DATE July 1923

NOTES Drum accompaniment on 1) only. Background speech between 1) and 2). Field no. 61. Transcription on p. 80. [L32: A5]

CYLINDER NO.	2,938	**TIME**	2:06
AFS NO.	10,652: B2	**QUALITY**	fair/good
BAE CAT. NO.	1322		
DESCRIPTION	Song of invitation to a potlatch.		
PERFORMER	Young Doctor (31)		
DATE	July 1923		
NOTES	Muffled, faint, distorted sound initially; surface noise. Field no. 62. Transcription on p. 74.		

CYLINDER NO.	2,939	**TIME**	2:03
AFS NO.	10,652: B3	**QUALITY**	good
BAE CAT. NO.	1323		
DESCRIPTION	Song in the canoes [Potlatch song].		
PERFORMER	Young Doctor (32)		
DATE	July 1923		
NOTES	Field no. 63. Transcription on p. 73. [L32: A1]		

CYLINDER NO.	2,940	**TIME**	1:48
AFS NO.	10,652: B4	**QUALITY**	fair/good
BAE CAT. NO.	1324		
DESCRIPTION	Song of a guest at a potlatch.		
PERFORMER	Young Doctor (34)		
DATE	July 1923		
NOTES	False start by engineer. Muffled sound and beating at the beginning. Pitch level of song rises ca. 1:10. Field no. 65. Transcription on p. 76.		

CYLINDER NO.	2,941	**TIME**	2:00
AFS NO.	10,653: A1	**QUALITY**	good
BAE CAT. NO.	1325		
DESCRIPTION	Song of the Kwikwatla dance [Potlatch song].		
PERFORMER	Young Doctor (35)		
DATE	July 1923		
NOTES	Sometimes muffled; sound skips at the beginning. Pitch level of song rises. Field no. 66. Transcription on p. 77.		

CYLINDER NO.	2,942	**TIME**	1:53
AFS NO.	10,653: A2	**QUALITY**	good/fair
BAE CAT. NO.	1326		
DESCRIPTION	Song of the host at a potlatch.		
PERFORMER	Young Doctor (36)		
DATE	July 1923		
NOTES	Muffled sound. Sound skips ca. 1:06. Field no. 67. Transcription on p. 78. [L32: A4]		

CYLINDER NO.	2,943	**TIME**	2:13
AFS NO.	10,653: A3	**QUALITY**	fair/good
BAE CAT. NO.	1327		
DESCRIPTION	Song of Santiano at a potlatch [Song of "medicine power" contests].		
PERFORMER	Young Doctor (37)		
DATE	July 1923		
NOTES	Muffled, faint sound initially. Field no. 68. Transcription on p. 85.		

CYLINDER NO.	2,944	**TIME**	2:01
AFS NO.	10,653: A4	**QUALITY**	fair/good
BAE CAT. NO.	1328		
DESCRIPTION	Santiano's song (b).		
PERFORMER	Young Doctor (38)		
DATE	July 1923		
NOTES	Muffled, faint sound. [CATALOG CARD] groups this song among "songs of 'medicine power' contests"; the monograph category is "songs used in treatment of the sick." Field no. 69. Transcription on p. 291.		

CYLINDER NO.	2,945	**TIME**	3:23
AFS NO.	10,653: B1	**QUALITY**	fair/poor
BAE CAT. NO.	1329		

DESCRIPTION	Santiano's song for a sick boy [Song used in treatment of the sick].
PERFORMER	Young Doctor (1)
DATE	August 1926
NOTES	Beating. Faint sound. Extraneous machine noise ca. 1:12. Echoing ca. 2:30. [CATALOG CARD] identifies this as "Santiano's song (a)." Field no. 116. Transcription on p. 288.

CYLINDER NO.	2,946	**TIME**	2:06
AFS NO.	10,653: B2	**QUALITY**	good
BAE CAT. NO.	1330		

DESCRIPTION	Santiano's song (a) [Song used in treatment of the sick].
PERFORMER	Young Doctor (4)
DATE	August 1926
NOTES	Faint sound initially. Song ends abruptly. [CATALOG CARD] identifies this as "Santiano's song (b)." Field no. 119. Transcription on p. 290.

CYLINDER NO.	2,947	**TIME**	1:51
AFS NO.	10,653: B3	**QUALITY**	good
BAE CAT. NO.	1331		

DESCRIPTION	Healing song from the East Wind.
PERFORMER	Young Doctor (5)
DATE	August 1926
NOTES	Pitch level rises ca. 1:31. Background machine noise. [CATALOG CARD] identifies this as "Santiano's song (c)." Field no. 120. Transcription on p. 289.

CYLINDER NO.	2,948	**TIME**	2:03
AFS NO.	10,653: B4	**QUALITY**	good
BAE CAT. NO.	1332		

DESCRIPTION	Santiano's song (c) [Song used in treatment of the sick].
PERFORMER	Young Doctor (2)
DATE	August 1926
NOTES	Song ends abruptly. Background machine noise. [CATALOG CARD] identifies this as "Santiano's song (d)." Field no. 117. Transcription on p. 292.

CYLINDER NO.	2,949	**TIME**	2:11
AFS NO.	10,654: A1	**QUALITY**	good/fair
BAE CAT. NO.	1333		

DESCRIPTION	Santiano's song (d) [Song used in treatment of the sick].
PERFORMER	Young Doctor (3)
DATE	August 1926
NOTES	Song ends abruptly. Sometimes faint sound. Background machine noise. [CATALOG CARD] identifies this as "Santiano's song (e)." Field no. 118. Transcription on p. 292.

CYLINDER NO.	2,950	**TIME**	2:37
AFS NO.	10,654: A2	**QUALITY**	fair/good
BAE CAT. NO.	1334		

DESCRIPTION	[:35] Song of women's dance (a).
PERFORMER	Young Doctor (39)
DATE	July 1923
NOTES	Ten-second muffled false start at the beginning. Field no. 70. Transcription on p. 90.

CYLINDER NO.	2,951	**TIME**	1:51
AFS NO.	10,654: A3	**QUALITY**	fair/good
BAE CAT. NO.	1335		
DESCRIPTION	Song of women's dance (b).		
PERFORMER	Young Doctor (40)		
DATE	July 1923		
NOTES	Faint, muffled sound and beating at the beginning. Field no. 71. Transcription on p. 91.		

CYLINDER NO.	2,952	**TIME**	2:24
AFS NO.	10,654: A4	**QUALITY**	fair
BAE CAT. NO.	1336		
DESCRIPTION	Song of Kwekwasa dance (a).		
PERFORMER	Young Doctor (41)		
DATE	July 1923		
NOTES	Faint, muffled sound; tracking problems or sound skips. Field no. 72. Transcription on p. 92.		

CYLINDER NO.	2,953	**TIME**	2:12
AFS NO.	10,654: B1	**QUALITY**	fair/good
BAE CAT. NO.	1337		
DESCRIPTION	1) Song of Kwekwasa dance (b). 2) [1:33--Repetition].		
PERFORMER	Young Doctor (42)		
DATE	July 1923		
NOTES	Muffled sound on 1). 1) has drum accompaniment; 2) has audible drumming only at the end. Field no. 73. Transcription on p. 93.		

CYLINDER NO.	2,954	**TIME**	2:03
AFS NO.	10,654: B2	**QUALITY**	fair/good
BAE CAT. NO.	1338		
DESCRIPTION	Song of Kwekwasa dance (c).		
PERFORMER	Young Doctor (43)		
DATE	July 1923		
NOTES	Muffled sound; some surface noise. Field no. 74. Transcription on p. 94.		

CYLINDER NO.	2,955	**TIME**	2:07
AFS NO.	10,654: B3	**QUALITY**	fair/good
BAE CAT. NO.	1339		
DESCRIPTION	Song with impersonation of a raven [Klokali song].		
PERFORMER	Young Doctor [44]		
DATE	July 1923		
NOTES	Muffled sound. [CATALOG CARD] initially identified this as "Song of Man representing a raven," BAE 1335; Densmore changed the label on March 11, 1942. [BOX]: Performer number listed is "74," apparently confusing the field and performer number sequences. Field no. 75. Transcription on p. 125.		

CYLINDER NO.	2,956	**TIME**	2:21
AFS NO.	10,654: B4	**QUALITY**	fair/good
BAE CAT. NO.	1340		
DESCRIPTION	1) Game song (a) ["Sahal" game]. 2) [1:53--Repetition].		
PERFORMER	Young Doctor (45)		
DATE	July 1923		
NOTES	Muffled sound. Only 1) has drum accompaniment. Unlike the monograph, the [CATALOG CARD] includes this and the following hand game songs among "songs for children." Field no. 76. Transcription on p. 322. [L32: B2]		

CYLINDER NO.	2,957	**TIME**	2:07
AFS NO.	10,655: A1	**QUALITY**	fair/good
BAE CAT. NO.	1341		
DESCRIPTION	Game song (b) ["Sahal" game].		
PERFORMER	Young Doctor (48)		
DATE	July 1923		
NOTES	Muffled sound. Field no. 79. Transcription on p. 323. [L32: B3]		

CYLINDER NO.	2,958	**TIME**	2:20
AFS NO.	10,655: A2	**QUALITY**	good/fair
BAE CAT. NO.	1342		
DESCRIPTION	Game song (c) ["Sahal" game].		
PERFORMER	Young Doctor (46)		
DATE	July 1923		
NOTES	Slightly garbled sound at the beginning. Field no. 77. Transcription on p. 324.		

CYLINDER NO.	2,959	**TIME**	2:21
AFS NO.	10,655: A3	**QUALITY**	fair/good
BAE CAT. NO.	1343		
DESCRIPTION	"I look like a sea-parrot" [Song of social gatherings].		
PERFORMER	Young Doctor (49)		
DATE	July 1923		
NOTES	Muffled, faint sound. Sound skips at the beginning. Field no. 80. Transcription on p. 173.		

CYLINDER NO.	2,960	**TIME**	2:12
AFS NO.	10,655: A4	**QUALITY**	fair/good
BAE CAT. NO.	1344		
DESCRIPTION	"How high my forehead is getting" [Song of social gatherings].		
PERFORMER	Young Doctor (50)		
DATE	July 1923		
NOTES	Muffled, faint sound in the beginning. Field no. 81. Transcription on p. 174.		

CYLINDER NO.	2,961	**TIME**	1:23; 2:14
AFS NO.	10,655: B1	**QUALITY**	poor/fair
BAE CAT. NO.	1345		

DESCRIPTION 1) "Let me see the island" [Song sung by young men in the evening].
2) [:30--Repetition].
3) [1:22--Repetition].
PERFORMER Young Doctor [51]
DATE July 1923

NOTES Two takes made of the first half of the program. 1) includes fragments of an incompletely scraped earlier recording. 2) ends abruptly. During 2), the sound is faint at times, and it fades out at the end of 3). Field no. 82. Transcription on p. 326.

CYLINDER NO.	2,962	**TIME**	2:11
AFS NO.	10,655: B2	**QUALITY**	good/fair
BAE CAT. NO.	1346		

DESCRIPTION "I cannot forget you" [Song sung by young men in the evening].
PERFORMER Young Doctor (52)
DATE July 1923

NOTES Muffled sound; beating initially. [CATALOG CARD] identifies this as "Duplicate of No. 1430"; in the monograph, the recording of the same song by Helen Irving is labeled "BAE 1400." Field no. 83. Transcription on p. 327. [L32: B1]

CYLINDER NO.	2,963	**TIME**	1:45
AFS NO.	10,655: B3	**QUALITY**	good/fair
BAE CAT. NO.	1347		

DESCRIPTION "I am getting old" [Song of social gatherings].
PERFORMER Young Doctor (54)
DATE July 1923

NOTES Muffled, faint sound at times. Field no. 85. Transcription on p. 175.

CYLINDER NO. 2,964 **TIME** 1:42
AFS NO. 10,655: B4 **QUALITY** good/fair
BAE CAT. NO. 1348

DESCRIPTION Song of Maturity feast (a).
PERFORMER Young Doctor [55]
DATE July 1923

NOTES Faint drumming or beating at the beginning. Some sound drop-outs. Field no. 86. Transcription on p. 242.

CYLINDER NO. 2,965 **TIME** 2:16
AFS NO. 10,656: A1 **QUALITY** good/fair
BAE CAT. NO. 1349

DESCRIPTION "My little son" [Song for children].
PERFORMER Young Doctor [56]
DATE July 1923

NOTES Muffled sound. Field no. 87. Transcription on p. 226. [L32: B13]

CYLINDER NO. 2,966 **TIME** 2:06
AFS NO. 10,656: A2 **QUALITY** fair/good
BAE CAT. NO. 1350

DESCRIPTION Song of those who remained at home [War song].
PERFORMER Young Doctor (9)
DATE August 1926

NOTES Faint sound. Possibly recorded too slowly. Machine noise. [CATALOG CARD] includes this among the Klokali songs. Field no. 124. Transcription on p. 190.

CYLINDER NO. 2,967 **TIME** 1:46
AFS NO. 10,656: A3 **QUALITY** good/fair
BAE CAT. NO. 1351

DESCRIPTION 1) Dream song of a whaler--1351 [Song with memorial potlatch].
2) [:43--Second dream song].
PERFORMER Young Doctor (6), (7)
DATE August 1926

NOTES Machine noise. Field nos. 121, 122. Transcription of the first song and comments on the second on p. 95.

CYLINDER NO. 2,968 **TIME** 2:01
AFS NO. 10,656: A4 **QUALITY** good/fair
BAE CAT. NO. 1352

DESCRIPTION 1) Song to make a wounded whale swim toward shore [Song with legends of whaling].
2) [1:24--Repetition or continuation].
PERFORMER Young Doctor (8)
DATE August 1926

NOTES Machine noise. [CATALOG CARD] identifies this as one of the "songs and dances presented on Makah Day." Field no. 123. Transcription on p. 60.

CYLINDER NO. 2,969 **TIME** 2:22
AFS NO. 10,656: B1 **QUALITY** good
BAE CAT. NO. 1353, [1354]

DESCRIPTION 1) "Let us go after crabs"--1353 [Song for children].
2) [1:32--"I am going to be a good fisherman--1354].
PERFORMER Mrs. Wilson Parker
DATE July 1923

NOTES Some surface noise; beating near the end. [BOX]: Second song indicated by the crossed-out note, "Also partial of 102." Field nos. 101, 102. Transcriptions on pp. 221, 227.

CYLINDER NO. 2,970 **TIME** 1:37
AFS NO. 10,656: B2 **QUALITY** fair/good
BAE CAT. NO. 1354

DESCRIPTION "I am going to be a good fisherman" [Song for children].
PERFORMER Mrs. Wilson Parker
DATE July 1923

NOTES Possibly fragments of an earlier recording at the beginning. Surface noise. Field no. 102. Transcription on p. 227.

CYLINDER NO.	2,971	**TIME**	1:15
AFS NO.	10,656: B3	**QUALITY**	good
BAE CAT. NO.	1355		

DESCRIPTION	Song of a grandparent [Song for children].
PERFORMER	Mrs. Wilson Parker
DATE	July 1923
NOTES	Surface noise; sometimes muffled sound. Field no. 103. Transcription on p. 229.

CYLINDER NO.	2,972	**TIME**	2:25
AFS NO.	10,656: B4	**QUALITY**	good/fair
BAE CAT. NO.	1356		

DESCRIPTION	1) "Go to sleep" [Song for children]. 2) [1:23--Repetition].
PERFORMER	Mrs. Wilson Parker
DATE	July 1923
NOTES	Surface noise in 1). Fragments of previously-recorded sound in 2). Field no. 104. Transcription on p. 222.

CYLINDER NO.	2,973	**TIME**	2:20
AFS NO.	10,657: A1	**QUALITY**	good/fair
BAE CAT. NO.	1357		

DESCRIPTION	1) Song composed by Dawn (a) [Songs composed by women]. 2) [1:05--Repetition].
PERFORMER	Mrs. Wilson Parker (6)
DATE	July-August 1926
NOTES	Muffled sound with surface noise at the beginning. Field no. 43. Transcription on p. 273.

CYLINDER NO.	2,974	**TIME**	1:20
AFS NO.	10,657: A2	**QUALITY**	good/fair
BAE CAT. NO.	1358		
DESCRIPTION	[:21] Song composed by Dawn (b) [Songs composed by women].		
PERFORMER	Mrs. Wilson Parker (7)		
DATE	July-August 1926		
NOTES	Machine noise; muffled sound. Field no. 44. Transcription on p. 274.		

CYLINDER NO.	2,975	**TIME**	1:10
AFS NO.	10,657: A3	**QUALITY**	fair/good
BAE CAT. NO.	1359 [and ?]		
DESCRIPTION	1) Song composed by Dawn (c)--1359 [Songs composed by women]. 2) [Unduplicated song].		
PERFORMER	Mrs. Wilson Parker (8), (9)		
DATE	July-August 1926		
NOTES	Machine noise. Muffled, sometimes faint sound. The identity of the second song on the cylinder is unclear; only the first song was dubbed on disc and tape. BAE 1363 ("Song composed by Toak [c]") is listed on the catalog card ("Toak [b]" was written initially, but Densmore later "corrected" the label to read "Toak [c]"). 1363 is, however, found on cylinder 2978, AFS 10,657:B2. Possibly this cylinder contains BAE 1362, not heard elsewhere. Field nos. 45, 46. Transcription of 1359 on p. 275.		

CYLINDER NO.	2,976	**TIME**	1:52
AFS NO.	10,657: A4	**QUALITY**	good
BAE CAT. NO.	1360		
DESCRIPTION	1) Song composed by Waksi'ke (a) [Songs composed by women]. 2) [:59--Repetition].		
PERFORMER	Mrs. Wilson Parker [4]		
DATE	July-August 1926		
NOTES	Abrupt start. Machine noise. Drum accompaniment on 2). Possibly re-used box; partially covered-up writing: "cie [?] nin ananimowan." Field no. 41 (found on the catalog card and on the box lid, but not on the box itself). Transcription on p. 270.		

CYLINDER NO. 2,977 **TIME** 1:58
AFS NO. 10,657: B1 **QUALITY** good/fair
BAE CAT. NO. 1361

DESCRIPTION 1) Song composed by Waksi'ke (b)--1361 [Songs composed by women].
2) [1:20--Unidentified song].
PERFORMER Mrs. Wilson Parker (5)
DATE July-August 1926

NOTES False start and sound skips at the beginning. Field no. 42. Transcription of 1361 on p. 272.

CYLINDER NO. 2,978 **TIME** 2:18
AFS NO. 10,657: B2 **QUALITY** good/fair
BAE CAT. NO. 1363

DESCRIPTION 1) Song composed by Toak (c) [Songs composed by women].
2) [:31--Repetition].
3) [1:29--Repetition].
PERFORMER Mrs. Wilson Parker [10?]
DATE July-August 1926

NOTES Faint sound when the performer sings in her lower pitch range. According to the catalog card and the box, this cylinder contains the recording of "Song composed by Toak (a), [BAE] 1362, Makah 47, Mrs. W.P. 10." "1363" had been written on the box, but Densmore "corrected" it to "1362" in March 1942. The catalog card indicates that 1362 is "on record with No. 1505"; in fact, 1364 and 1505 are together on cylinder 3102 [BAE 1505 is the song heard next on the preservation tape--AFS 10,657: B3]. Transcription of 1363 on p. 278.

CYLINDER NO. 2,979 **TIME** 1:06; 1:01
AFS NO. 10,657: B4; 10,658: B1 **QUALITY** good/fair
BAE CAT. NO. [1365], 1374

DESCRIPTION 1) [Mrs. Parker's dream song--1365].
2) "My canoe is full of kelp fish"--1374 [Song for children].
PERFORMER Mrs. Wilson Parker (11), (12)
DATE July-August 1926

NOTES Only the second song was duplicated on preservation tape, and it was recorded twice. Muffled sound. [BOX]: 1) "See cat. no. 1308. Transcription submitted Oct. 8, 1927." Field nos. 48, 49. Transcriptions on pp. 267, 228. 1374--[L32: B12].

CYLINDER NO.	2,980	**TIME**	2:16
AFS NO.	10,658: A1-A2	**QUALITY**	good
BAE CAT. NO.	1366, 1367		
DESCRIPTION	1) Mink's song--1366 [Song with legend told to children]. 2) [:43--Repetition of 1366]. 3) [1:21] Kingfisher's song--1367 [Song with legend told to children]. 4) [1:48--Repetition of 1367].		
PERFORMER	Mrs. Wilson Parker (13), (14)		
DATE	August 1926		
NOTES	Machine and surface noise. Field nos. 80, 81. Transcriptions on pp. 235, 234.		

CYLINDER NO.	2,981	**TIME**	2:17
AFS NO.	10,658: A3-A4	**QUALITY**	good/fair
BAE CAT. NO.	1368, 1369		
DESCRIPTION	1) "Chickadee's daughter"--1368 [Song with legend told to children]. 2) [:45--Repetition of 1368]. 3) [1:24] "Ten fathoms of wampum shell"--1369 [Song with legend told to children]. 4) [1:52--Repetition of 1369].		
PERFORMER	Mrs. Wilson Parker (15), (16)		
DATE	August 1926		
NOTES	Machine and surface noise. Field nos. 82, 83. Transcriptions on pp. 233, 230.		

CYLINDER NO.	2,982	**TIME**	2:11
AFS NO.	10,658: A5-A6	**QUALITY**	fair
BAE CAT. NO.	1370, 1371		
DESCRIPTION	1) Song concerning the fishing spear--1370 [Song with legend told to children]. 2) [:28--Repetition of 1370]. 3) [1:00] Song concerning Kwati's anklets--1371 [Song with legend told to children]. 4) [1:19--Repetition of 1371]. 5) [1:35--Repetition of 1371]. 6) [1:57--Repetition of 1371].		
PERFORMER	Mrs. Wilson Parker (17), (18)		
DATE	August 1926		
NOTES	Muffled, faint sound. Surface noise. 1) and 2) are shorter than Densmore's transcription on p. 231. Field nos. 84, 85. Transcriptions on pp. 231-32.		

CYLINDER NO.	2,983	**TIME**	2:16
AFS NO.	10,658: A7-A8	**QUALITY**	fair
BAE CAT. NO.	1372, 1373		
DESCRIPTION	1) Beaver's song to bring rain--1372 [Song with legend told to children]. 2) [:23--Repetition]. 3) [:53--Repetition]. 4) [1:22] A flower's song to bring rain--1373 [Song with legend told to children].		
PERFORMER	Mrs. Wilson Parker (19), (20)		
DATE	August 1926		
NOTES	Machine and surface noise. Muffled sound. Beating at the beginning. 1) is a partial rendition and cuts off abruptly. 4) is faint. [CATALOG CARD]: 4) is identified as "Foxtail's song to bring rain." Probably re-used box: "Rep. 108, 110, 112" is written on the lid. Field nos. 86, 87. Transcriptions on pp. 236-37. 1372--[L32: B11].		

CYLINDER NO. 2,984 **TIME** 2:21
AFS NO. 10,658: B2 **QUALITY** good
BAE CAT. NO. 1375

DESCRIPTION 1) Song of Pintlachatl dance (c).
2) [1:00--Repetition].
PERFORMER Mrs. Wilson Parker (23)
DATE August 1926

NOTES Surface noise; muffled sound. [CATALOG CARD] identifies this as a "song of the bow and arrow dance." Field no. 90. Transcription on p. 155.

CYLINDER NO. 2,985 **TIME** 2:10
AFS NO. 10,658: B3 **QUALITY** fair/good
BAE CAT. NO. 1376

DESCRIPTION 1) Song of Pintlachatl dance (d) [Social dance song].
2) [1:17--Repetition of 1376].
PERFORMER Mrs. Wilson Parker (24)
DATE August 1926

NOTES Surface and machine noise. Fragments of incompletely scraped earlier recording between 0:30 and 1:15; re-used box with "Irving [or Irvine] 16" written on the side. Field no. 91. Transcription on p. 156.

CYLINDER NO. 2,986 **TIME** 1:54
AFS NO. 10,658: B4 **QUALITY** fair/good
BAE CAT. NO. 1378

DESCRIPTION Song concerning the eatable whale.
PERFORMER James Guy (2)
DATE July 1923

NOTES Muffled sound; surface noise. Song preceded by spoken words; "moans" at 0:53 and 1:40 (see the transcription and notes on p. 56). Field no. 5.

CYLINDER NO.	2,987	**TIME**	2:12
AFS NO.	10,659: A1	**QUALITY**	fair/good
BAE CAT. NO.	1379		

DESCRIPTION	[:19] Song concerning the married man who became a whaler [Song with legends of whaling].
PERFORMER	James Guy (3)
DATE	July 1923
NOTES	Muffled, faint sound initially. Song preceded by spoken words. Field no. 6. Transcription on p. 59.

CYLINDER NO.	2,988	**TIME**	1:52
AFS NO.	10,659: A3	**QUALITY**	fair/good
BAE CAT. NO.	1380		

DESCRIPTION	1) Song of gathering at which whale fin was displayed [Song with feast for whale fin]. 2) [:50--Repetition].
PERFORMER	James Guy (4)
DATE	July 1923
NOTES	Muffled, somewhat garbled sound initially. Song preceded by exclamations. Field no. 7. Transcription on p. 65.

CYLINDER NO.	2,989	**TIME**	1:51
AFS NO.	10,659: A4	**QUALITY**	fair/good
BAE CAT. NO.	1381		

DESCRIPTION	1) "I come to the land" [Song with feast for whale fin]. 2) [:58--Repetition].
PERFORMER	James Guy (5)
DATE	July 1923
NOTES	Muffled, initially faint sound; some surface noise. Song preceded by exclamations. Field no. 8. Transcription on p. 65.

CYLINDER NO.	2,990	**TIME**	2:04
AFS NO.	10,659: A2	**QUALITY**	good/fair
BAE CAT. NO.	1382		

DESCRIPTION 1) A whale returns [Song with feast for whale fin].
2) [1:07--Repetition].
PERFORMER James Guy (6)
DATE July 1923

NOTES Muffled sound; some surface noise. Song preceded and followed by exclamations. Drumming more audible during 2). Field no. 9. Transcription on p. 66.

CYLINDER NO.	2,991	**TIME**	1:14; 1:11
AFS NO.	10,659: B1; 10,659: B3?	**QUALITY**	good/fair
BAE CAT. NO.	1385; [1383?]		

DESCRIPTION 1) Klokali song (b)--1385.
2) [ca. 1:20--Klokali song--1383?].
PERFORMER James Guy (9), (10)
DATE July-August 1926

NOTES The tentative identification of 10,659: B3 as BAE 1383 is based on contextual evidence; 1383 was not included in the monograph. Muffled sound; surface noise. Background speech between renditions. 2) ends with tracking problems. [CATALOG CARD] indicates that 1385 is field no. 22, 1383 is no. 23. [LID]: "Trans. Dec. 15, 1926." Transcription of 1385 on p. 105.

CYLINDER NO.	2,992	**TIME**	1:55
AFS NO.	10,659: B2	**QUALITY**	fair/good
BAE CAT. NO.	1384		

DESCRIPTION Klokali song (a).
PERFORMER James Guy (2)
DATE July-August 1926

NOTES Faint sound. Song cuts off abruptly at the end. Field no. 17. Partial transcription on p. 104 (the portion of the cylinder which was transcribed begins ca. 0:48).

CYLINDER NO.	2,993	**TIME**	2:19
AFS NO.	10,659: B4	**QUALITY**	good/fair
BAE CAT. NO.	1386		

DESCRIPTION	1) Song of Pintlachatl dance (a) [Social dance song]. 2) [1:05--Repetition].
PERFORMER	James Guy (3)
DATE	July-August 1926
NOTES	Faint sound during 1). 2) starts and ends abruptly, and includes drum accompaniment. [CATALOG CARDS] identify this and the following cylinder as songs of "the bow and arrow dance." Field no. 8. Transcription on p. 153.

CYLINDER NO.	2,994	**TIME**	2:28
AFS NO.	10,660: A1	**QUALITY**	good
BAE CAT. NO.	1387		

DESCRIPTION	Song of Pintlachatl dance (b) [Social dance song].
PERFORMER	James Guy (4)
DATE	July-August 1926
NOTES	Surface noise. Song cuts off abruptly. Field no. 9. Transcription on p. 154. [L32: A13]

CYLINDER NO.	2,995	**TIME**	1:57
AFS NO.	10,660: A2	**QUALITY**	good/fair
BAE CAT. NO.	1388		

DESCRIPTION	Song of a head hunter [War song].
PERFORMER	James Guy (1)
DATE	July-August 1926
NOTES	Surface noise; sometimes faint. [CATALOG CARD] identifies this as "A head hunter's song of triumph (b)." Field no. 6. Transcription on p. 191.

CYLINDER NO.	2,996	**TIME**	2:54
AFS NO.	10,660: A3	**QUALITY**	fair/good
BAE CAT. NO.	1389		

DESCRIPTION 1) Song of a returning war party [War song].
2) [:25--Re-start or repetition].

PERFORMER James Guy (7)

DATE July-August 1926

NOTES 1) may be only a partial rendition. Distortion especially on high pitches. Sound drops out suddenly at 1:54, resumes at 2:02. The program ends abruptly. Field no. 11. Transcription on p. 192

CYLINDER NO.	2,997	**TIME**	2:31
AFS NO.	10,660: A4	**QUALITY**	good/fair
BAE CAT. NO.	1390		

DESCRIPTION 1) Song concerning the feather [Song used in treatment of the sick].
2) [1:45--Repetition].

PERFORMER James Guy (11)

DATE August 1926

NOTES Surface noise. Program ends with tracking problem. [CATALOG CARD] identifies this as a "Klokali song." Field no. 50. Transcription on p. 299.

CYLINDER NO.	2,998	**TIME**	2:20
AFS NO.	10,660: B1	**QUALITY**	good
BAE CAT. NO.	1391		

DESCRIPTION "A path on the mountain peaks" [Song used in treatment of the sick].

PERFORMER James Guy (12)

DATE August 1926

NOTES Overmodulation on high pitches. [CATALOG CARD] identifies this as a "Klokali song." Field no. 51. Transcription on p. 300. [L32: B8]

CYLINDER NO.	2,999	**TIME**	2:05
AFS NO.	10,660: B2-B3	**QUALITY**	fair/good
BAE CAT. NO.	1392, 1393		
DESCRIPTION	1) "In the treetop"--1392 [Song for children]. 2) [:55] Song of the squirrel--1393 [Song for children].		
PERFORMER	James Guy (13), (14)		
DATE	August 1926		
NOTES	Occasionally muffled sound. Machine noise. Field nos. 52, 53. Transcriptions on pp. 200-201.		

CYLINDER NO.	3,000	**TIME**	2:33
AFS NO.	10,660: B5-B6	**QUALITY**	good
BAE CAT. NO.	1395		
DESCRIPTION	1) Song with impersonation of the wild white geese [Klokali song]. 2) [:57--Repetition].		
PERFORMER	Helen Irving (1)		
DATE	August 1926		
NOTES	Machine noise. Abrupt start and end of the program. Field no. 94. Transcription on p. 121. [L32: A10]		

CYLINDER NO.	3,001	**TIME**	2:20
AFS NO.	10,661: A1	**QUALITY**	good/fair
BAE CAT. NO.	1396		
DESCRIPTION	1) Song with impersonation of wolves [Klokali song]. 2) [:38--Repetition].		
PERFORMER	Helen Irving (2)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. 1) begins abruptly. Field no. 95. Transcription on p. 126.		

CYLINDER NO.	3,002	**TIME**	2:33
AFS NO.	10,661: A2	**QUALITY**	good/fair
BAE CAT. NO.	1397		
DESCRIPTION	Song with impersonation of the deer (a) [Klokali song].		
PERFORMER	Helen Irving (3)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. The program ends abruptly. Field no. 96. Transcription on p. 123. [L32: A11]		

CYLINDER NO.	3,003	**TIME**	2:17
AFS NO.	10,661: A3	**QUALITY**	good
BAE CAT. NO.	1398		
DESCRIPTION	Song with impersonation of the deer (b) [Klokali song].		
PERFORMER	Helen Irving (4)		
DATE	August 1926		
NOTES	Machine noise. Interpolated sounds (perhaps imitating the deer) at 0:58 and 1:45. Field no. 97. Transcription on p. 124.		

CYLINDER NO.	3,004	**TIME**	2:22
AFS NO.	10,661: A4	**QUALITY**	good/fair
BAE CAT. NO.	1399		
DESCRIPTION	"Mine is a proud village" [Potlatch song].		
PERFORMER	Helen Irving (5)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. Field no. 98. Transcription on p. 81.		

CYLINDER NO.	3,005	**TIME**	2:14
AFS NO.	10,661: B1	**QUALITY**	good/fair
BAE CAT. NO.	1400		

DESCRIPTION	Duplication of No. 197 ("I cannot forget you"--1346).
PERFORMER	Helen Irving (6)
DATE	August 1926
NOTES	Machine noise. Muffled, sometimes faint sound. [CATALOG CARD] identifies this as "Love song (a)." See also cylinder 2962 recorded by Young Doctor. Field no. 99. Transcription on p. 328.

CYLINDER NO.	3,006	**TIME**	2:19
AFS NO.	10,661: B2	**QUALITY**	fair/good
BAE CAT. NO.	1401		

DESCRIPTION	Song composed by Toak (b) [Songs composed by women].
PERFORMER	Helen Irving [7]
DATE	August 1926
NOTES	Machine noise. Muffled, sometimes faint sound. The catalog card and the box were originally marked "Toak (c)" but Densmore changed the box to "Toak (b)" in March 1942. [BOX]: "[Field nos.] 100, 101?" Transcription on p. 277.

CYLINDER NO.	3,007	**TIME**	2:29
AFS NO.	10,661: B3	**QUALITY**	fair/good
BAE CAT. NO.	1402		

DESCRIPTION	Song composed by Mrs. Irving and Mrs. Kalopa [Songs composed by women].
PERFORMER	Helen Irving (8)
DATE	August 1926
NOTES	Machine noise. Faint, muffled sound. Field no. 101. Transcription on p. 269.

CYLINDER NO.	3,008	**TIME**	2:32
AFS NO.	10,661: B4-B5	**QUALITY**	fair/good
BAE CAT. NO.	1403, 1404		

DESCRIPTION	1) Song with impersonation of a little fish--1403 [Klokali song]. 2) [1:31] Song to a little girl--1404 [Song for children].
PERFORMER	Helen Irving (11), (12)
DATE	August 1926
NOTES	Machine noise. Muffled, faint sound. [CATALOG CARD] identifies these as "Dance representing little fish" and "Song to a baby girl." Field nos. 107, 108. Transcriptions on pp. 125, 223. 1403--[L32: A12].

CYLINDER NO.	3,009	**TIME**	2:16
AFS NO.	10,662: A1	**QUALITY**	fair/good
BAE CAT. NO.	1405		

DESCRIPTION	"She will pick salmonberries" [Song for children].
PERFORMER	Helen Irving (14)
DATE	August 1926
NOTES	Machine noise. Muffled sound. Field no. 110. Transcription on p. 218.

CYLINDER NO.	3,010	**TIME**	2:19
AFS NO.	10,662: A2	**QUALITY**	fair/good
BAE CAT. NO.			

DESCRIPTION	1) [Unidentified song]. 2) [1:07--Squamish song].
PERFORMER	Unidentified singer; possibly Chester Wandahart on 2)
DATE	August 1926
NOTES	Muffled sound on 1), a mostly single-pitch and rather fast-paced song. [CATALOG CARD] identifies this as BAE 1406, "Sung to a baby boy," but the recording does not match the transcription on p. 224 (BAE 1406, "A song of prophecy," field no. 109, Helen Irving [13], is found on cylinder 3,838). The second song is the same as the first one found on cylinder 3,841; in both renditions, the same singer is heard, presumably Chester Wandahart.

CYLINDER NO.	3,011	**TIME**	2:30
AFS NO.	10,662: A3	**QUALITY**	fair/good
BAE CAT. NO.	1407		
DESCRIPTION	1) Song of the war club [War song]. 2) [1:06--Repetition].		
PERFORMER	Helen Irving (15)		
DATE	August 1926		
NOTES	Fragments of incompletely scraped earlier recording possibly. Faint sound. Machine noise. 2) ends abruptly. Field no. 111. Transcription on p. 185.		

CYLINDER NO.	3,012	**TIME**	2:16
AFS NO.	10,662: A4	**QUALITY**	fair/good
BAE CAT. NO.	1408		
DESCRIPTION	"Do not try to imitate me" [Social dance song].		
PERFORMER	Helen Irving (16)		
DATE	August 1926		
NOTES	Abrupt start and ending. Machine noise. Faint, muffled sound. Field no. 112. Transcription on p. 159.		

CYLINDER NO.	3,013	**TIME**	2:12
AFS NO.	10,662: B1	**QUALITY**	good/fair
BAE CAT. NO.	1409		
DESCRIPTION	1) Entering dance song [Makah Day dance song]. 2) [:50--Repetition].		
PERFORMER	Helen Irving (17)		
DATE	August 1926		
NOTES	Machine noise. Field no. 113. Transcription on p. 148.		

CYLINDER NO.	3,014	**TIME**	2:14
AFS NO.	10,662: B2	**QUALITY**	good/fair
BAE CAT. NO.	1410		
DESCRIPTION	Song of the Saiyuk Society (a) [Song used in treatment of the sick].		
PERFORMER	Helen Irving [18]		
DATE	August 1926		
NOTES	Machine noise. [LID]: "Rep. of 113 (no good), 114 & 105" (possibly an indication that this was a re-used cylinder). The cylinder boxes and the monograph label this and other Saiyuk Society songs as Clayoquot material, but the notes describe 1410 and 1411 as Makah. Field no. 114. Transcription on p. 303.		

CYLINDER NO.	3,015	**TIME**	2:25
AFS NO.	10,662: B3	**QUALITY**	fair/good
BAE CAT. NO.	1411		
DESCRIPTION	Song of the Saiyuk Society (b) [Song used in treatment of the sick].		
PERFORMER	Helen Irving (19)		
DATE	August 1926		
NOTES	Machine and surface noise. Identified on cylinder box and transcription as "Clayoquot"; see the notes for the preceding cylinder. Field no. 115. Transcription on p. 304.		

CYLINDER NO.	3,016	**TIME**	2:19
AFS NO.	10,662: B4	**QUALITY**	good
BAE CAT. NO.	1412		
DESCRIPTION	1) Song belonging to the last Makah chief [Social dance song]. 2) [:51--Repetition].		
PERFORMER	Charles Swan (1)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. Field no. 104. Transcription on p. 160.		

CYLINDER NO.	3,017	**TIME**	1:57
AFS NO.	10,663: A1	**QUALITY**	fair/good
BAE CAT. NO.	1413		
DESCRIPTION	Young Doctor's canoe song (a) [Song presented at Makah Day].		
PERFORMER	Charles Swan (4)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. Field no. 128. Transcription on p. 133. [L32: A2]		

CYLINDER NO.	3,018	**TIME**	2:17
AFS NO.	10,663: A2	**QUALITY**	fair/good
BAE CAT. NO.	1414		
DESCRIPTION	Young Doctor's canoe song (b) [Song presented at Makah Day].		
PERFORMER	Charles Swan (6)		
DATE	August 1926		
NOTES	Sound fragment, perhaps false start, at the beginning. Machine noise. Muffled sound. Field no. 130. Transcription on p. 134.		

CYLINDER NO.	3,019	**TIME**	2:08
AFS NO.	10,663: A3	**QUALITY**	good/fair
BAE CAT. NO.	1415		
DESCRIPTION	1) Young Doctor's canoe song (c) [Song presented at Makah Day]. 2) [1:13--Repetition].		
PERFORMER	Charles Swan (5)		
DATE	August 1926		
NOTES	Machine noise. Field no. 129. Transcription on p. 135. [L32: A3]--listed as "Canoe Song (b)."		

CYLINDER NO.	3,020	**TIME**	1:16
AFS NO.	10,663: A4	**QUALITY**	fair/good
BAE CAT. NO.	1416		
DESCRIPTION	Wand dance song [Klokali song].		
PERFORMER	Charles Swan (7)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. Field no. 131. Transcription on p. 119. [L32: A9]		

CYLINDER NO.	3,021	**TIME**	2:00
AFS NO.	10,674: A3	**QUALITY**	good
BAE CAT. NO.	1417		
DESCRIPTION	Makah Homatsa song [Makah Day dance song].		
PERFORMER	Charles Swan (11)		
DATE	August 1926		
NOTES	Machine noise. Somewhat muffled sound. The cylinder box also has a label for BAE 1498 (cylinder 3095, heard next, on AFS 10,663: B1); cylinders 3021 and 3095 were dubbed in reverse order. Field no. 135. Transcription on p. 142.		

CYLINDER NO.	3,022	**TIME**	2:08
AFS NO.	10,663: B2	**QUALITY**	good/fair
BAE CAT. NO.	1418		
DESCRIPTION	Klikitat dance song [Makah Day dance song].		
PERFORMER	Charles Swan (13)		
DATE	August 1926		
NOTES	Machine noise. Sometimes faint. Field no. 137. Partial transcription on p. 139.		

CYLINDER NO.	3,023	**TIME**	2:19
AFS NO.	10,663: B3	**QUALITY**	good
BAE CAT. NO.	1419		

DESCRIPTION	[:16] Modern Klokali song.
PERFORMER	Charles Swan (14)
DATE	August 1926
NOTES	Preceded by words and perhaps a reference pitch; these are possibly fragments from an earlier, incompletely scraped recording. Field no. 138. Transcription on p. 118. [L32: A8]

CYLINDER NO.	3,024	**TIME**	2:36
AFS NO.	10,663: B4	**QUALITY**	good
BAE CAT. NO.	1420		

DESCRIPTION	"The other tribes are praising me" [Kluklukwatk dance song].
PERFORMER	Philip Ladder (1)
DATE	July 1923
NOTES	Machine noise. Some surface noise in the latter part of the program. Spoken words before the song and at 1:30. Drum accompaniment added at 0:35. [BOX]: "Watch for 'off beat' of . . ." Field no. 13. Transcription on p. 97. "Kluklukwatk" is spelled "Klukluwatk" in the index to Densmore's monograph.

CYLINDER NO.	3,025	**TIME**	2:07
AFS NO.	10,664: A1	**QUALITY**	fair/good
BAE CAT. NO.	1421		

DESCRIPTION	Song of the Kluklukwatk dance (a).
PERFORMER	Philip Ladder (2)
DATE	July 1923
NOTES	Machine and surface noise. [BOX]: "Ending O.K." Field no. 14. Transcription on p. 98.

CYLINDER NO.	3,026	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
BAE CAT. NO.	1423		

DESCRIPTION	Song of the Kluklukwatk dance (c).
PERFORMER	Philip Ladder (5)
DATE	July 1923
NOTES	Cylinder broken; not dubbed. Field no. 17. Transcription on p. 100.

CYLINDER NO.	3,027	**TIME**	1:46
AFS NO.	10,664: A2	**QUALITY**	good/fair
BAE CAT. NO.	1424		

DESCRIPTION	"I am dancing in the air" [Kluklukwatk dance song].
PERFORMER	Philip Ladder (6)
DATE	July 1923
NOTES	Surface noise. Drum accompaniment added at 0:24. One additional, separate line or exclamation with drum accompaniment is added at the end of the program. [CATALOG CARD] identifies this as "Song of the Kluklukwatk (d)." Field no. 18. Transcription on p. 101.

CYLINDER NO.	3,028	**TIME**	2:29
AFS NO.	10,664: A3	**QUALITY**	good
BAE CAT. NO.	1425		

DESCRIPTION	Song of the oil potlatch.
PERFORMER	Wilson Parker (1)
DATE	July 1923
NOTES	Machine and surface noise. Muffled sound. Field no. 24. Transcription on p. 70.

CYLINDER NO.	3,029	**TIME**	2:21
AFS NO.	10,664: A4	**QUALITY**	good
BAE CAT. NO.	1426		

DESCRIPTION Dance song of the young women [Oil potlatch song].
PERFORMER Wilson Parker (2)
DATE July 1923

NOTES Machine noise. Sometimes muffled sound. [BOX]: "Ending is correct." Field no. 25. Transcription on p. 71.

CYLINDER NO.	3,030	**TIME**	2:22
AFS NO.	10,664: B1	**QUALITY**	good
BAE CAT. NO.	1427		

DESCRIPTION Song of a whale [Oil potlatch song].
PERFORMER Wilson Parker (3)
DATE July 1923

NOTES Machine and some surface noise. Beating ca. 0:40. One separate "cry" twenty seconds after the song is concluded. Field no. 26. Transcription on p. 68.

CYLINDER NO.	3,031	**TIME**	2:32
AFS NO.	10,664: B2	**QUALITY**	good
BAE CAT. NO.	1428		

DESCRIPTION Song at parting [Song of social gatherings].
PERFORMER Chester Wandahart (5)
DATE August 1926

NOTES Surface and machine noise. Muffled text. Field no. 144. Transcription on p. 177. [L32: A15]

CYLINDER NO.	3,032	**TIME**	1:51
AFS NO.	10,664: B3	**QUALITY**	good
BAE CAT. NO.	1429		

DESCRIPTION Social song [Song of social gatherings].
PERFORMER Chester Wandahart (1)
DATE August 1926

NOTES Surface and machine noise. Muffled text. Field no. 140. Transcription on p. 168.

CYLINDER NO.	3,033	**TIME**	3:11
AFS NO.	10,664: B4	**QUALITY**	fair/poor
BAE CAT. NO.	1430		
DESCRIPTION	1) Love song [Song sung by young men in the evening]. 2) [1:16--Repetition or continuation].		
PERFORMER	Edwin Hayte (3)		
DATE	August 1926		
NOTES	Machine and surface noise. Faint sound. 1) ends abruptly. The [CATALOG CARD] mistakenly indicates that this cylinder is the "duplicate" of BAE 1346 (BAE 1400, rather than 1430, is the counterpart of 1346). Field no. 146. Transcription on p. 329.		

CYLINDER NO.	3,046	**TIME**	2:22
AFS NO.	10,666: B1	**QUALITY**	good
BAE CAT. NO.	1431		
DESCRIPTION	1) Song on the way to war. 2) [1:06--Repetition].		
PERFORMER	James Guy (5)		
DATE	July-August 1926		
NOTES	Surface noise. Muffled sound. Misidentified on the catalog card as BAE 1442 and labeled "Clayoquot." Field no. 10. Transcription on p. 187.		

CYLINDER NO.	3,056	**TIME**	1:06; 1:29
AFS NO.	10,660: B4; 10,668: A2	**QUALITY**	fair
BAE CAT. NO.	1394; 1456		
DESCRIPTION	1) Song of the little slave man--1394 [Makah song for children]. 2) [ca. 1:07] Song of Raven while the seal was cooking--1456 [Clayoquot song with legends told to children]. 3) [ca. 1:42--Repetition of 1456].		
PERFORMER	James Guy (15); Mrs. Sarah Guy (14)		
DATE	August 1926		
NOTES	This cylinder is included in both the Makah and Clayoquot collections, since James Guy was Makah and his wife Clayoquot. Surface and machine noise. Muffled, faint sound. Spoken words precede and follow 1). Field nos. 54, 55. Transcriptions on pp. 203, 241.		

CYLINDER NO.	3,093	**TIME**	2:02
AFS NO.	10,674: A1	**QUALITY**	good
BAE CAT. NO.	1496		
DESCRIPTION	*Homatsa* song (a) [Makah Day dance song].		
PERFORMER	Charles Swan (12)		
DATE	August 1926		
NOTES	Field no. 136. Transcription on p. 143.		

CYLINDER NO.	3,094	**TIME**	2:03
AFS NO.	10,674: A2	**QUALITY**	good
BAE CAT. NO.	1497		
DESCRIPTION	Song with spearmen's dance [Makah Day dance song].		
PERFORMER	Charles Swan (8)		
DATE	August 1926		
NOTES	Drum tremolo at the beginning. Field no. 132. Transcription on p. 138.		

CYLINDER NO.	3,095	**TIME**	1:44
AFS NO.	10,663: B1	**QUALITY**	good/fair
BAE CAT. NO.	1498		
DESCRIPTION	Song with changeable mask dance [Makah Day dance song].		
PERFORMER	Charles Swan (9)		
DATE	August 1926		
NOTES	Machine and surface noise. Field no. 133. Transcription on p. 140. [Note that cylinder 3021--BAE 1417--was recorded on the preservation tape at 10,674: A3; cylinders 3021 and 3095 were dubbed in reverse order.]		

CYLINDER NO.	3,096	**TIME**	1:38
AFS NO.	10,674: A4	**QUALITY**	good
BAE CAT. NO.	1499		
DESCRIPTION	Song of the horsemen [Makah Day dance song].		
PERFORMER	Charles Swan (10)		
DATE	August 1926		
NOTES	Machine noise. Muffled sound. Field no. 134. Transcription on p. 132.		

CYLINDER NO.	3,097	**TIME**	2:12
AFS NO.	10,674: B1	**QUALITY**	fair/good
BAE CAT. NO.	1500		
DESCRIPTION	Homatsa song (b) [Makah Day dance song].		
PERFORMER	Edwin Hayte (1)		
DATE	August 1926		
NOTES	Machine noise. Some distortion during first part of the program. Field no. 139. Transcription on p. 145.		

CYLINDER NO.	3,098	**TIME**	2:17
AFS NO.	10,674: B2	**QUALITY**	good/fair
BAE CAT. NO.	1501		
DESCRIPTION	[:20] Klokali song learned from a slave (a).		
PERFORMER	Young Doctor (12)		
DATE	August 1926		
NOTES	Machine noise. Preceded by Young Doctor's spoken words; see the notes on p. 106 of the monograph. Sound breaks up at the end. Field no. 127. Transcription on p. 107.		

CYLINDER NO.	3,099	**TIME**	1:47
AFS NO.	10,674: B3	**QUALITY**	good
BAE CAT. NO.	1502		
DESCRIPTION	Klokali song learned from a slave (b).		
PERFORMER	James Guy (8)		
DATE	July-August 1926		
NOTES	Machine noise. Muffled, sometimes faint sound. Field no. 21. Transcription on p. 108.		

CYLINDER NO.	3,100	**TIME**	2:58
AFS NO.	10,674: B4	**QUALITY**	poor/fair
BAE CAT. NO.	1503		
DESCRIPTION	1) Nootka Homatsa song [Makah Day dance song]. 2) [1:05--Repetition].		
PERFORMER	Edwin Hayte (2)		
DATE	August 1926		
NOTES	Machine noise; surface noise during 2). Sound sometimes fades out. Field no. 145. Transcription on p. 146.		

CYLINDER NO.	3,101	**TIME**	1:53
AFS NO.	10,675: A1	**QUALITY**	good/fair
BAE CAT. NO.	1504		
DESCRIPTION	Song of the guests in their canoes [Potlatch song].		
PERFORMER	Young Doctor (33)		
DATE	July 1923		
NOTES	Song identified as being Quinaielt (Quinault) in origin. Surface noise. Very muffled at the beginning. [BOX]: "NB Phone almost ran down." Field no. 64. Transcription on p. 75.		

CYLINDER NO.	3,102	**TIME**	1:01; 1:52
AFS NO.	10,657: B3; 10,675: A2	**QUALITY**	fair/good
BAE CAT. NO.	1505, 1364		
DESCRIPTION	1) Song of defiance (a)--1505 [Social dance song]. 2) [1:04] Song of defiance (b)--1364 [Social dance song].		
PERFORMER	Mrs. Wilson Parker (1), (2)		
DATE	July-August 1926		
NOTES	BAE 1505, identified as a Yakima song, was recorded twice on the preservation tapes. Machine noise. Muffled sound. Field nos. 38, 39. Transcriptions on pp. 151-52. [Note the error in the index, p. xxiii, where BAE 1505 is identified as "Song of defiance (b)."]		

CYLINDER NO.	3,819	**TIME**	1:54
AFS NO.	21,266: 20	**QUALITY**	fair/good
BAE CAT. NO.	1484		

DESCRIPTION	1) Song received from a chipmunk--1484 [Clayoquot]. 2) [1:15] Makah song.
PERFORMER	Mrs. Annie Long Tom (34); Mrs. Wilson Parker
DATE	July-August 1926
NOTES	This cylinder is included in both the Makah and Clayoquot collections, since the singers were from the two groups. Engineer identifies this as "cylinder 3,762." Muffled sound. Tracking problem at the end. Squealing noise on the dubbed tape, not on the cylinder itself. [LABELS]: "Densmore, at Neah Bay, 1926, Nos. 37 and 38. No. 37 is a Clayoquot song, Rec. by Annie Tom, and is No. 154 in Bull. 124. No. 38 is a Makah song. Duplicate of No. 154, Bull. 124 [second reference to no. 37?]. Latter recorded by Mrs. Wilson Parker"; "Gift, Frances Densmore, July 31, 1944." Transcription of 1484 on p. 263.

CYLINDER NO.	3,827	**TIME**	7:40
AFS NO.	21,261: 7	**QUALITY**	poor/fair
BAE CAT. NO.	1268, 1270, 1250; 1300, 1297		

DESCRIPTION
1) Dancing song (a)--1268 [Tcumanpaxwa dance].
2) [1:16--Repetition of a portion of 1268].
3) [2:34] Dancing song (c)--1270 [Tcumanpaxwa dance].
4) [4:02] Song at about midnight (c)--1250 [Bird Dance].
5) [5:11] Song addressed to a shark--1300.
6) [6:16] Echo song (b)--1297.

PERFORMER
Mike Barley, Numawasoat [Cocopas];
Young Doctor [Makah]

DATE
March 1-2, 1922; July 1923

NOTES

Six-inch cylinder; composite of copied Cocopa and Makah songs. Listed also in the Densmore Cocopa collection (Southwest I catalog). Surface noise. Sound often faint. Tracking problem at the beginning of 2). Abrupt transition between 4) and 5).

Inaudible announcements ca. 1:55, 2:03, 3:52. [ANNOUNCEMENT at 6:02], referring to 5): "Continue with the record of Makah 40, Young Doctor 8." [ANNOUNCEMENT at 6:11]: "Next song is Makah 37, Young Doctor 5, Echo song." [LABEL]: "Densmore. Copies of the following Cocopa songs--Cat. no. 1250, No. 106 in Yuman and Yaqui Music, the song of the bird dance sung about midnight (d). Cat. no. 1268, No. 115 in book, Dancing song (a) of the Tcumanpaxwa dance. Cat. no. 1270, No. 117 in the book, same dance as preceding, dance song (c). Densmore, Makah, 1926. Recorded by Young Doctor. Dictaphone copies of phonograph records nos. 37 and 40. No. 37 is an echo song. Two such are nos. 147 and 148 in Bulletin 124. No. 40 is a duplicate of no. 109 in Bulletin 124." [The songs are not heard in the order suggested by the label, nor were the Makah songs recorded in 1926.] See cylinders 2873, 2890, and 2891 in the Densmore Cocopa collection, and 2913 and 2916 in the Makah collection.

Note that Densmore seemed very interested in comparisons between southwestern and Northwest Coast songs; she played a Yuma Kurok song for Young Doctor to see how he would analyze it ("Field Studies of Indian Music," Smithsonian Miscellaneous Collections 76, no. 10 [1923]:126).

CYLINDER NO. 3,829 **TIME** 2:12
AFS NO. 21,267: 1 **QUALITY** fair/good
BAE CAT. NO.

DESCRIPTION 1) [:17] Song of the bells.
2) [:44--Repetition].
PERFORMER Mrs. Ladder (1)
DATE [July 1923]

NOTES Engineer identifies this as "cylinder 3,763." Surface noise. Some distortion. 1) preceded by spoken words. 2) ends at 1:31; separate closing exclamation is heard at 1:42. [LABEL]: "Densmore, Makah, 1926, No. 12, discarded. Only song recorded by Mrs. Ladder, No. pp. 5, 6, Bull. 124. This was noted as 'Song of the bells' and may have been connected with the Shaker Cult which had a strong 'church' at Neah Bay. It is my recollection that Mrs. Ladder belonged to the Shakers." "Gift, Frances Densmore, July 31, 1944." Despite the date on the label, it seems more likely that Mrs. Ladder sang on the same occasion in 1923 when her husband recorded the songs assigned performer numbers 13-18. For a discussion of Shaker song performances, see works such as Erna Gunther's, "The Shaker Religion of the Northwest," in Indians of the Urban Northwest, ed. Marian W. Smith (New York: Columbia University Press, 1949).

CYLINDER NO. 3,830 **TIME** 1:50
AFS NO. 21,267: 2 **QUALITY** good
BAE CAT. NO.

DESCRIPTION Klokali song.
PERFORMER James Guy (7)
DATE July-August 1926

NOTES Engineer identifies this as "cylinder 3,764." Surface noise; voice distortion ca. 1.00. [LABELS]: "Makah, Neah Bay, 1924, James Guy, Klokali song. Style typical but melody probably not clear as song was not transc[ribed]"; "SDS 4." Field no. 20, "discard." Recording date corrected on the basis of the field number assignment. This may be the untranscribed song mentioned on p. 105.

CYLINDER NO.	3,831	**TIME**	1:59
AFS NO.	21,267: 3	**QUALITY**	good/fair
BAE CAT. NO.			

DESCRIPTION	Unidentified song.
PERFORMER	[Unidentified singer, possibly Helen Irving]
DATE	1926?
NOTES	Engineer identifies this as "cylinder 3,765." Surface noise. Tracking problems at 1:15 and the end. [LABEL]: "Densmore, Makah, 1926. No. 39. Rec. by Mrs. Wilson Parker. This is a Makah song that follows a Yakima Potlatch song. Duplicate of No. 70, Bull. 124, p. 152. Gift, Frances Densmore, July 31, 1944." The recording, however, does not match the transcription for the "Song of Defiance (b)" on p. 152, and the voice is not Mrs. Parker's. Apparently the box and the cylinder are mismatched.

CYLINDER NO.	3,832	**TIME**	1:42
AFS NO.	21,267: 4	**QUALITY**	poor
BAE CAT. NO.			

DESCRIPTION	Dance of entering the building, called Yalub'kasuk.
PERFORMER	Mrs. Wilson Parker (3)
DATE	July-August 1926
NOTES	Engineer identifies this as "cylinder 3,766." Surface noise. Incompletely scraped cylinder; fragmented sound with complete song contours audible only after 0:55. [LABEL]: "Densmore, Makah, 1926. Mrs. Wilson Parker 3. This is a very valuable song. It is a dance of entering the building, called Yalub'kasuk. The men carried bows and arrows held first toward one shoulder, then toward the other while the women moved their hands in front of them. The dance had only two songs. In such dances the men entered the building first, followed by the women. It is a very difficult dance as it is danced in such a cramped position--almost squatting. According to note-book there is a wail at the end of the song which is a characteristic of the Makah. The wail with dance songs is more shrill and clear than the howl after the whaling songs. When this is given the dancers jump up straight and then come down, repeating this several times. The change of position [is] said to 'rest their legs' after which they resume dancing. This is a very old cylinder that was scraped in an emergency. Gift, Frances Densmore, July 31, 1944." Field no. 40. See also p. 152 in the monograph.

CYLINDER NO. 3,833 **TIME** 2:06
AFS NO. 21,267: 5 **QUALITY** fair
BAE CAT. NO.

DESCRIPTION [:17] Gambling song.
PERFORMER Young Doctor (47)
DATE July 1923

NOTES Engineer identifies this as "cylinder 3,767." Surface noise. Fluttering distortion of the voice. Reference pitch follows the song. [LABELS]: "Densmore, 1923. Makah. No. 78, recorded by Young Doctor. Labelled 'Gambling song.' This portion of note book is missing but Gaming songs recorded by Young Doctor are Nos. 192, 193, 194 and 195 in Bull. 124"; "SDS 2" (handwritten addition: "SDS refers to copy in file of Dr. C.E. Seashore"); "Gift, Frances Densmore, July 31, 1944."

CYLINDER NO. 3,834 **TIME** 1:54
AFS NO. 21,267: 6 **QUALITY** good/fair
BAE CAT. NO.

DESCRIPTION 1) Potlatch song.
2) [1:00] Dance song.
PERFORMER Sarah Guy (24); James Guy (16)
DATE August 1926

NOTES This cylinder is included in both the Makah and Clayoquot collections, since Sarah Guy was Clayoquot while her husband was Makah. Engineer identifies this as "cylinder 3,768." Surface noise. Distorted sound in 2). 2) ends with a tracking problem. [LABEL]: "Densmore-Makah-1926. Discarded. No. 66 is a potlatch song--Notebook says, 'The person giving the potlatch danced alone during this song. It was a sort of announcement that he would distribute gifts.' Rec. by Sarah Guy. No. 67--Discarded--'This was danced sometimes by one, sometimes by two persons, hands moving horizontally, palms up, waist high, motion back and forth in front of body.' Rec. by James Guy. Cf. Bull. 124, pp. 73-84." See also cylinder 3,053 in the Clayoquot collection (the other recording of field no. 66).

CYLINDER NO.	3,835	**TIME**	1:53
AFS NO.	21,267: 7	**QUALITY**	good/fair
BAE CAT. NO.			

DESCRIPTION	Young man's song.
PERFORMER	Young Doctor (53)
DATE	July 1923
NOTES	Engineer identifies this as "cylinder 3,769." Surface noise. Faint when the singer is in his low register. Some distortion and sound skips. [LABELS]: "Densmore, Makah, 1926. No. 84. Discarded. Recorded by Young Doctor. This is a 'young Man's song.' Young Doctor said 'the young men used to get together and go around the village in the evening, singing such songs. They were like serenades. Each man carried a pair of "striking sticks" and there was also a drum in the party.' The words of this song mean 'If you would put a red band on the edge of your dress you would look much prettier'"; "Gift, Frances Densmore, July 31, 1944." The year of the performance has been corrected, based on the performer and field number assignments.

CYLINDER NO.	3,836	**TIME**	2:00
AFS NO.	21,267: 8	**QUALITY**	fair/good
BAE CAT. NO.			

DESCRIPTION	1) Tsi ka song. 2) [1:07] Potlatch song.
PERFORMER	Mrs. Wilson Parker (25), (26)
DATE	August 1926
NOTES	Engineer identifies this as "cylinder 3,770." Surface noise. Muffled, sometimes unsteady sound. Drumming audible after 1:40. 2) ends with a tracking problem. [LABELS]: "Densmore, Makah, 1926, Nos. 92, 93. Both discarded, and both recorded by Mrs. Wilson Parker. No. 93 is incomplete. No. 92 was a Tsi ka song, a class of songs at a Klokali, usually sung by women but could be sung by men. No dancing with these songs and two or three of them could be going on at once. They were inherited and each person sang the songs belonging to his family. No. 92 was inherited in Mrs. Parker's family and the words are 'The rich man is going to give away freely.' This song is mentioned on p. 156, Bull. 124. No. 93 is a Potlatch song, coming before the regular songs of the Potlatch. Could also be sung during the dance if anyone were important enough to be thus honored. While the host is dancing, the gifts are brought and heaped on the floor. The words of this song are "Look, the wealth is thrown in the middle of the floor. Let your song last as long as the wealth'"; "Characterized by long tones and small compass"; " Gift, Frances Densmore, July 31, 1944."

CYLINDER NO.	3,837	**TIME**	1:49
AFS NO.	21,267: 9	**QUALITY**	good/poor
BAE CAT. NO.			

DESCRIPTION	Chief Peter's song as people gathered for a feast.
PERFORMER	Charles Swan (3)
DATE	August 1926

NOTES Engineer identifies this as "cylinder 3,771." Surface noise. Sound drop-outs and echoing in the latter part of the program. [LABELS]: "Densmore, Makah, 1926. Recorded by Charles Swan, grandson of the last chief of the entire Makah tribe, who is commonly referred to as 'Chief Peter.' Cyl. No. 106. This is a repetition of a song that was not transcribed. It was one of Chief Peter's songs and was sung by him as the people gathered for a feast. The words were translated, 'I never forget you, even if I try.' The song is an example of a melody chiefly in whole tones and on the upper tones of the register. The third rendition is best. This melodic pattern is peculiar to the Makah. The same words are in No. 197, Bull. 124, recorded by Young Doctor"; "SDS 1"; "Gift, Frances Densmore, July 31, 1944."

CYLINDER NO.	3,838	**TIME**	1:57
AFS NO.	21,267: 10	**QUALITY**	fair
BAE CAT. NO.	1406		

DESCRIPTION	A song of prophecy.
PERFORMER	Helen Irving (13)
DATE	August 1926

NOTES Engineer identifies this as "cylinder 3,772." Surface noise. Sound drop-outs in latter half of the program. [LABELS]: "Densmore, Makah, 1926. No. 109. Recorded by Helen Irving. Duplicate of No. 122, Bull. 124"; "Gift, Frances Densmore, July 31, 1944." Transcription on p. 225. (Cf. cylinder 3,010, initially identified as containing BAE 1406.)

CYLINDER NO.	3,839	**TIME**	2:00
AFS NO.	21,267: 11	**QUALITY**	fair
BAE CAT. NO.			

DESCRIPTION	[:26] Song by old women at social gatherings.
PERFORMER	Young Doctor (10)
DATE	August 1926

NOTES

Engineer identifies this as "cylinder 3,773." Spoken words precede the song. Surface noise; faint sound. Sound breaks up somewhat before song ends at 1:33. [LABELS]: "Densmore, Makah, 1926. Cyl. No. 125. Discarded. Recorded by Young Doctor. This is a song sung by old women at social gatherings. Other songs of this class are in Bull. 124. Before recording the song Young Doctor spoke these words, 'We will dance, we will dance today, we old women, we will dance hard.' The speaking of words before a song is an Indian custom. The words of this song were translated -- 'I am reaching old age in my beautiful home.' The Makah were peculiar in their frequent mention of old age in social songs. SDS refers to the number of the song in the file of copies made by Dr. C.E. Seashore"; "Gift, Frances Densmore, July 31, 1944"; "SDS 3."

CYLINDER NO.	3,840	**TIME**	2:06
AFS NO.	21,267: 12	**QUALITY**	fair/good
BAE CAT. NO.			

DESCRIPTION	[:20] Women's social dance song.
PERFORMER	Young Doctor (11)
DATE	August 1926

NOTES

Engineer identifies this as "cylinder 3,774." Incompletely scraped cylinder. Surface noise; faint sound. Spoken words before the song, at 1:04 and 1:26. Sound drop-outs near the end. Program ends with tracking problem. [LABELS]: "Densmore, Makah, 1926. Rec. by Young Doctor. (126). This was an old blank, scraped for use in an emergency. The song is that of a social dance and was sung by women before entering the building. These women had the first and second joints of finger painted red. They entered the building with arms folded, swaying in a slightly jerky manner. In the latter part of the song they pointed the reddened finger upward, then resumed the first position with folded arms. The words were translated 'My kokop'tcitub is bleeding.' Before such a song the spoken words were 'We will dance today, we will dance hard'"; "Gift, Frances Densmore, July 31, 1944."

CYLINDER NO.	3,841	**TIME**	1:57
AFS NO.	21,267: 13	**QUALITY**	fair
BAE CAT. NO.			

DESCRIPTION 1) Squamish song
2) [1:21--Unidentified song].

PERFORMER Chester Wandahart; unidentified woman?

DATE August 1926

NOTES Surface noise. Engineer identifies this as "cylinder 3,775." Sound drop-outs during 2). [LABELS]: "Densmore, Makah, 1926. No. 141 Discarded. This was recorded by Chester Wandahart who said it was given him by a friend from La Push, and that the song came from Puget Sound, long ago. He thinks it came from the Squamish and that the words are in that language"; "Gift, Frances Densmore, July 31, 1944." Probably a re-used cylinder; handwriting on the box underneath the label: "Mrs. L.T. 24, [field] 27" (the cylinder on which Densmore recorded "Mrs. Annie Long Tom 24" is not found among the other Clayoquot cylinders). 1) is the same as the second song heard on cylinder 3010, AFS 10,662: A2.

CYLINDER NO.	3,842	**TIME**	2:08
AFS NO.	21,267: 14	**QUALITY**	fair/good
BAE CAT. NO.			

DESCRIPTION 1) Potlatch dancing song belonging to Chief Peter.
2) [ca. 1:20] Chief Peter's song of greeting a guest.

PERFORMER Charles Swan (2), (3)

DATE August 1926

NOTES Engineer identifies this as "cylinder 3,776." Surface noise. Sound fragmented after 1:33. No clear break between 1) and 2). Tracking problem at the end. [LABELS]: "The last Makah chief was commonly called Chief Peter. These songs were recorded by Charles Swan--a descendant. First is a Dancing Song belonging to Chief Peter--sung at Potlatches. Second--also Chief Peter's--Words 'I never forget you, even if I try' -- It was said 'Each sings as people gather for feast' -- apparently this was Chief Peter's song of greeting a guest"; "Important. Potlatch songs of last Makah Chief -- Prolonged tones"; "SDS 5." Field nos. 105, 106.

NITINAT INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Katherine Charlie, Jake George, F. Knightum, Annie Tom, Wilson Williams, (Sophie)

LOCATION: Chilliwack, British Columbia

DATE: September 14-23, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3223-3251; 3751, 3753; 3758-3759

AFS NUMBERS: 10,694-10,697; 21,266

BAE CATALOG NUMBERS: 1691-1719; 2061-2062

Thirty-three four-inch cylinders containing Nitinat Indian music recorded by Frances Densmore near Chilliwack, British Columbia, in September 1926. The cylinders were transferred from the National Archives in 1948.

These songs were among those transcribed and analyzed in Densmore's monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27), and described in her field notes (ms. 3371 in the National Anthropological Archives, Smithsonian Institution). References to the field notes are indicated by [NOTES] plus a page number.

Several of the BAE catalog cards identify the singers as members of "a Nootka tribe living on Nootka Lake, B.C." The Nitinat are one of the southern Nootkan tribes on Vancouver Island; see the map opposite p. 1 in *The Northern and Central Nootkan Tribes* (BAE Bulletin 144) by Philip Drucker.

The second singer on cylinders 3223-3225 was apparently a person named Sophie (see ms. 3371, p. 29). The only Sophie listed by Densmore is the Mainland Comox singer, Sophie Wilson. Whether or not she is the Sophie in question is unknown. Jake George's tribal identification is also unclear, but he has been included with the Nitinat group since his song, concerning contact with whales, follows a Nitinat whaler's song.

Rather than assign separate field numbers to the songs recorded by members of different groups, Densmore numbered consecutively her entire collection of songs from the hop-picking camp at Chilliwack. Thus the Nitinat songs have field numbers 38, 40-45, 48, 51-67, 77-84. Densmore apparently did use a separate numbering scheme for some of the Nitinat recordings, possibly assigned when she was analyzing the songs: some of the cylinder boxes were labeled with an "N" (Nitinat?) plus a number. Performer numbers were not given to all the songs.

Cylinders 3248, 3251, 3758 and 3759 have different BAE numbers assigned to them in the monograph than are identified on the BAE catalog cards. The published BAE numbers are used in this catalog, but the alternative information is given in the **NOTES.**

General song genres named in Densmore's monograph that are represented in this collection include:

Dance songs
Miscellaneous songs
Potlatch song
Social songs
Songs connected with stories
Song for children
Songs used in treatment of the sick
War songs

See also the Clayoquot, Makah, and Nootka collections in this volume for examples of other Nootkan materials.

NITINAT INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,223	**TIME**	3:27
AFS NO.	10,694: A1	**QUALITY**	good
BAE CAT. NO.	1691		

DESCRIPTION	1) "I am going to cure this sick man." 2) [1:30--Repetition at a higher pitch level].
PERFORMER	F. Knightum (1); unidentified second person on the repetition.
NOTES	Sometimes faint. 1) ends abruptly. Two voices on 2); machine noises at 2:07 and 2:18. 2) ends in mid-song. Field no. 51. Transcription on p. 30.

CYLINDER NO.	3,224	**TIME**	2:12
AFS NO.	10,694: A2	**QUALITY**	good
BAE CAT. NO.	1692		

DESCRIPTION	"The thunderbird will help me cure this sick man."
PERFORMER	F. Knightum (2)
NOTES	Sound skips at first. Additional voice(s) heard ca. 0:30 (possibly Wilson Williams and/or "Sophie"--see below). Field no. 52. Transcription on p. 32.

CYLINDER NO.	3,225	**TIME**	2:25
AFS NO.	10,694: A3	**QUALITY**	good
BAE CAT. NO.	1693		

DESCRIPTION	"I am trying to cure this sick man."
PERFORMER	F. Knightum (3); Sophie
NOTES	[NOTES-29]: "Sophie's voice puts in extra notes. . ." Possibly second male voice (Wilson Williams?) adding whoops near the end. Field no. 53. Transcription on p. 31.

CYLINDER NO.	3,226	**TIME**	2:18
AFS NO.	10,694: A4	**QUALITY**	good
BAE CAT. NO.	1694		

DESCRIPTION "The whale is going to help me cure this sick man."
PERFORMER F. Knightum (4)

NOTES Slight sound skips. Field no. 54. Transcription on p. 32.

CYLINDER NO.	3,227	**TIME**	2:34
AFS NO.	10,694: B1	**QUALITY**	good
BAE CAT. NO.	1695		

DESCRIPTION Song of Y'ak, the medicine man (a).
PERFORMER F. Knightum (5)

NOTES Fading sound towards the end. Identified on BAE catalog card as "Healing song (a)." [NOTES-31]: "No words." Field no. 55. Transcription on p. 33.

CYLINDER NO.	3,228	**TIME**	2:17
AFS NO.	10,694: B2	**QUALITY**	fair/good
BAE CAT. NO.	1696		

DESCRIPTION Song of a medicine man at Nitinat Lake (a).
PERFORMER F. Knightum (6)

NOTES Muffled sound; some sound skips. Song ends abruptly. Identified on BAE catalog card as "Healing song (b)." [BOX]: "Tr. 2nd record." Field no. 58. Transcription on p. 39.

CYLINDER NO.	3,229	**TIME**	2:07
AFS NO.	10,694: B3	**QUALITY**	good
BAE CAT. NO.	1697		

DESCRIPTION Song of a medicine man at Nitinat Lake (b).
PERFORMER F. Knightum

NOTES Muffled words. Identified on BAE catalog card as "Healing song (c)." [NOTES-44]: "No words." [BOX]: "Tr. 1st rec." Field no. 81. Partial transcription on p. 40.

CYLINDER NO.	3,230	**TIME**	2:08
AFS NO.	10,694: B4	**QUALITY**	good
BAE CAT. NO.	1698		

DESCRIPTION Song of a Nitinat medicine man at Carmanah.
PERFORMER F. Knightum

NOTES Somewhat muffled sound. Field no. 84. Transcription on p. 41.

CYLINDER NO.	3,231	**TIME**	2:13
AFS NO.	10,695: A1	**QUALITY**	good
BAE CAT. NO.	1699		

DESCRIPTION Song when going to war.
PERFORMER F. Knightum (7)

NOTES [BOX]: "N1" (possibly "Nitinat 1," a temporarily assigned number for analysis purposes; see the following cylinders). Field no. 59. Transcription on p. 42.

CYLINDER NO.	3,232	**TIME**	2:23
AFS NO.	10,695: A2	**QUALITY**	good
BAE CAT. NO.	1700		

DESCRIPTION 1) Song when returning from war.
2) [:34--Repetition at a higher pitch level].
PERFORMER F. Knightum

NOTES Sound skips in 1). [NOTES-42]: "War song. No words." [BOX]: "N2." Field no. 77. Transcription on p. 43.

CYLINDER NO.	3,233	**TIME**	2:18
AFS NO.	10,695: A3	**QUALITY**	fair/good
BAE CAT. NO.	1701		

DESCRIPTION War Dance song.
PERFORMER F. Knightum (8)

NOTES Muffled sound. [BOX]: "N3." Field no. 60. Transcription on p. 44.

CYLINDER NO.	3,234	**TIME**	2:16
AFS NO.	10,695: A4	**QUALITY**	good
BAE CAT. NO.	1702		

DESCRIPTION Song when carrying heads of the enemy on poles (a).
PERFORMER F. Knightum

NOTES Muffled sound initially. [BOX]: "N4." Field no. 78. Transcription on p. 45.

CYLINDER NO.	3,235	**TIME**	2:11
AFS NO.	10,695: B1	**QUALITY**	good
BAE CAT. NO.	1703		

DESCRIPTION Song when carrying heads of the enemy on poles (b).
PERFORMER F. Knightum

NOTES [NOTES-43]: "I am very glad we beat the enemy." [BOX]: "N5." Field no. 79. Transcription on p. 46.

CYLINDER NO.	3,236	**TIME**	2:29
AFS NO.	10,695: B2	**QUALITY**	good
BAE CAT. NO.	1704		

DESCRIPTION Dance song (a).
PERFORMER Annie Tom (1)

NOTES [BOX]: "N 11." Field no. 38. Transcription and textual comments on pp. 53-54.

CYLINDER NO.	3,237	**TIME**	2:01
AFS NO.	10,695: B3	**QUALITY**	good
BAE CAT. NO.	1705		

DESCRIPTION Dance song (b).
PERFORMER Annie Tom (4)

NOTES Drum gradually becomes audible. [BOX]: "N12." Field no. 41. Transcription on p. 54.

CYLINDER NO.	3,238	**TIME**	2:08
AFS NO.	10,695: B4	**QUALITY**	good
BAE CAT. NO.	1706		
DESCRIPTION	Klokali dance.		
PERFORMER	Annie Tom (3)		
NOTES	Muffled song text. [BOX]: "N9." Field no. 40. Transcription on p. 56. Note Densmore's cross-references to her Neah Bay recordings.		

CYLINDER NO.	3,239	**TIME**	2:28
AFS NO.	10,696: A1	**QUALITY**	good/fair
BAE CAT. NO.	1707		
DESCRIPTION	Song after receiving a gift (a).		
PERFORMER	Annie Tom (5)		
NOTES	Muffled sound. Program ends abruptly. Field no. 42. Transcription on p. 62.		

CYLINDER NO.	3,240	**TIME**	2:07
AFS NO.	10,696: A2	**QUALITY**	good
BAE CAT. NO.	1708		
DESCRIPTION	Song after receiving a gift (b).		
PERFORMER	Annie Tom (10)		
NOTES	Muffled text. Field no. 65. Transcription on p. 62.		

CYLINDER NO.	3,241	**TIME**	2:14
AFS NO.	10,696: A3	**QUALITY**	good/fair
BAE CAT. NO.	1709		
DESCRIPTION	"I will scrape my body on the rocks."		
PERFORMER	Annie Tom (6)		
NOTES	Muffled program, ending abruptly. Field no. 61. Transcription on p. 78.		

CYLINDER NO.	3,242	**TIME**	2:09
AFS NO.	10,696: A4	**QUALITY**	good/fair
BAE CAT. NO.	1710		
DESCRIPTION	Potlatch song.		
PERFORMER	Annie Tom (7)		
NOTES	Muffled, sometimes faint program. [BOX]: "N 10." Field no. 62. Transcription on p. 50.		

CYLINDER NO.	3,243	**TIME**	2:27
AFS NO.	10,696: B1	**QUALITY**	good
BAE CAT. NO.	1711		
DESCRIPTION	"I am going to make you better."		
PERFORMER	Annie Tom (8)		
NOTES	Muffled program, ending abruptly. Field no. 63. Transcription on p. 36.		

CYLINDER NO.	3,244	**TIME**	2:22
AFS NO.	10,696: B2	**QUALITY**	good
BAE CAT. NO.	1712		
DESCRIPTION	Song of dance with wolf headdress (a).		
PERFORMER	Annie Tom		
NOTES	Muffled sound. [BOX]: "N7." Field no. 48. Transcription on p. 60.		

CYLINDER NO.	3,245	**TIME**	2:05
AFS NO.	10,696: B3	**QUALITY**	good/fair
BAE CAT. NO.	1713		
DESCRIPTION	Song of dance with wolf headdress (b).		
PERFORMER	Annie Tom (9)		
NOTES	Muffled, sometimes faint program, ending abruptly. Field no. 64. Transcription on p. 60.		

CYLINDER NO.	3,246	**TIME**	2:17
AFS NO.	10,696: B4	**QUALITY**	good/fair
BAE CAT. NO.	1714		
DESCRIPTION	Song of a little girl.		
PERFORMER	Annie Tom (11)		
NOTES	Muffled sound. Field no. 67. Transcription on p. 80.		

CYLINDER NO.	3,247	**TIME**	2:30
AFS NO.	10,697: A1	**QUALITY**	good
BAE CAT. NO.	1715		
DESCRIPTION	Song of Y'ak, the medicine man (b).		
PERFORMER	Wilson Williams (2)		
NOTES	Scratchy sounds at the beginning. Abrupt pause at 1:56; drumming stops at 2:08. Identified on the BAE catalog card as "I hope you will be cured by me." Field no. 56. Transcription on p. 34.		

CYLINDER NO.	3,248	**TIME**	2:11
AFS NO.	10,697: A2	**QUALITY**	good/fair
BAE CAT. NO.	2062		
DESCRIPTION	Song of a shark hunter.		
PERFORMER	Wilson Williams (4)		
NOTES	Break in the song at 0:15; possibly a re-start at 0:19. Fainter near the end. Listed on the BAE catalog card as "1716," but in the monograph 1716 is assigned to "Song of Y'ak, the medicine man (c)" (see cylinder 3,424). Field no. 82. Transcription on p. 88.		

CYLINDER NO.	3,249	**TIME**	2:16
AFS NO.	10,697: A3	**QUALITY**	fair/good
BAE CAT. NO.	1717		
DESCRIPTION	Thunderbird dance song.		
PERFORMER	Wilson Williams (5)		
NOTES	Sound skips and muffled sound initially. [BOX]: "N6 (Temp. N5)." Field no. 83. Transcription on p. 57.		

CYLINDER NO.	3,250	**TIME**	2:14
AFS NO.	10,697: B1	**QUALITY**	fair/good
BAE CAT. NO.	1718		
DESCRIPTION	Song of dance with wolf headdress (c).		
PERFORMER	Katherine Charlie [1]		
NOTES	Muffled sound. Identified on the BAE catalog card and in the monograph index as "Song with wolf headdress (b)." [BOX]: "N8." Field no. 43. Transcription on p. 61.		

CYLINDER NO.	3,251	**TIME**	2:25
AFS NO.	10,697: B2	**QUALITY**	good/fair
BAE CAT. NO.	2061		
DESCRIPTION	The little boy and the whale.		
PERFORMER	Jake George		
NOTES	Muffled sound initially. Surface noise towards the end. Listed as "1719" on the BAE catalog card, but in the monograph 1719 is assigned to "Doctor Jim's song" (see cylinder 3,758 below). Field no. 66. Transcription on p. 79.		

CYLINDER NO.	3,751	**TIME**	2:03
AFS NO.	21,266: 10	**QUALITY**	fair/good
DESCRIPTION	General song.		
PERFORMER	Wilson Williams (3)		
NOTES	Surface noise. Some sound skips in mid-program. [LABEL]: "Densmore, 1926, British Columbian series. Cyl. 57. Recorded by Wilson Williams of Vancouver Island--a 'general song.' Record 'crackly' but melody not like our Indians. Other records by same singer were transcribed. Gift, Frances Densmore, July 31, 1944." [NOTES:32]: "No words."		

CYLINDER NO.	3,753	**TIME**	1:54
AFS NO.	21,266: 12	**QUALITY**	good
DESCRIPTION	War song.		
PERFORMER	F. Knightum (12)		
NOTES	Surface noise. Sound skips after 1:10. [BOX]: "Very important-war song -- Nitinat. Freely [?] sung with heads of enemy on poles. Fiercely [?]. Exclamatory [?]. Similar to Knightum 11 . . . [see cylinder 3,236]. Field no. 80" ("80" and "29" are crossed off the box lid; "23" is superimposed).		

CYLINDER NO.	3,758	**TIME**	
AFS NO.	Unassigned	**QUALITY**	
BAE CAT. NO.	1719		
DESCRIPTION	Doctor Jim's song.		
PERFORMER	Katherine Charlie (2)		
NOTES	Cylinder broken; not dubbed. Two labels--one for "Doctor Jim's song," one for "The little boy and the whale, Jack [sic] George" (see cylinder 3,251). Field no. 44. [NOTES-24]: Field nos. 44 and 45 "discarded." Transcription on p. 79.		

CYLINDER NO.	3,759	**TIME**	
AFS NO.	Unassigned	**QUALITY**	
BAE CAT. NO.	1716		
DESCRIPTION	Song of Y'ak, the medicine man (c).		
PERFORMER	Wilson Williams [1]		
NOTES	Cylinder broken; not dubbed. Identified as "2062" on the BAE catalog card (see cylinder 3,249). Two box labels--one for "Song of an Indian doctor," one for "Song of a shark hunter, Wilson Williams (4)." Field no. 45. Transcription on p. 88.		

NOOTKA INDIAN MUSIC AND SPOKEN WORD

THE MORRIS SWADESH COLLECTION

COLLECTOR: Morris Swadesh (1909-1967)

PERFORMER: Alex Thomas

LOCATION: [Nootka Reserve near Alberni, Vancouver Island]

DATE: 1933

SPONSOR: [Yale University]

PROVENANCE: American Philosophical
Society Library
105 South 5th Street
Philadelphia, Pennsylvania 19106

CYLINDER NUMBER: 4,500

AFS NUMBER: 18,473

One dictaphone cylinder containing Nootka sentences and a story with an embedded song, recorded by Morris Swadesh, probably near Alberni, Vancouver Island, British Columbia, in 1933. The cylinder was received by exchange from the American Philosophical Society in 1970.

Also involved in the exchange were twenty-two Chitimacha cylinders; this cylinder, labeled as "23," follows them in sequence and is thus announced on the preservation tape.

Swadesh began his work as student assistant of Edward Sapir at the University of Chicago in 1930, moving to Yale when Sapir did and finishing his dissertation in linguistics there in 1933. Later Swadesh and Helen Roberts collaborated in publishing "Songs of the Nootka Indians of Western Vancouver Island" (*Transactions of the American Philosophical Society* 45, pt. 3 [1955]), "based on phonographic records, linguistic and other field notes made by Edward Sapir." As mentioned in Roberts's preface, Alex Thomas visited New Haven in 1934-35. Though this lone cylinder is identified as having been recorded in 1933 (and if so, on Vancouver Island), it is possible that it may have been made at Yale in 1934 where Swadesh, Sapir, and Roberts were all at work.

Swadesh collaborated with Thomas, describing him as "Sapir's interpreter," "collector of the bulk of the native accounts," and "a singularly gifted informant" "Native Accounts of Nootka Ethnography," *International Journal of American Linguistics* 21, no. 4 [1955]:5). See also *Nootka Texts, Tales and Ethnological Narratives* by Sapir and Swadesh (Philadelphia: Linguistic Society of America, 1939).

Some of Swadesh's ethnographic notes, including maps of the Nootka reserve where Thomas lived, are in the American Philosophical Society Library (ms. 497.3/B63c/W2a.16). The ethnographer also made wire recordings of Nootka and Makah speech, songs, and stories; the five spools which he gave to the APS Library in 1950 were transferred to the Library of Congress and can be heard on AFS 14,368-14,372.

NOOTKA INDIAN MUSIC AND SPOKEN WORD
THE MORRIS SWADESH COLLECTION

CYLINDER NO.	4,500	**TIME**	7:43
AFS NO.	18,473	**QUALITY**	poor/fair
COLLECTOR NO.	23		

DESCRIPTION	Nootka sentences and story.
PERFORMER	Alex Thomas
LOCATION	[Nootka Reserve near Alberni, Vancouver Island]
DATE	1933

NOTES	Recording engineer initially identifies this as one of Swadesh's Chitimacha cylinders. Much surface noise. Short song embedded in the story at 5:22.

QUILEUTE INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMER: Mrs. Gilbert Holden

LOCATION: Neah Bay, Washington

DATE: August 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3,082-3,092

AFS NUMBERS: 10,672-10,673

BAE CATALOG NUMBERS: 1485-1495

Eleven four-inch cylinders of Quileute Indian music collected by Frances Densmore in August 1926 at the Makah Reservation, Neah Bay, Washington. The cylinders were transferred from the National Archives to the Library of Congress in 1948.

Recorded at the time of the Makah Day celebration, these cylinders are transcribed and analyzed in Densmore's monograph, *Nootka and Quileute Music* (Bureau of American Ethnology Bulletin 124, originally published in 1939). Contrary to her usual practice, Densmore did not assign genre classifications to Mrs. Holden's songs; they are simply grouped as "Quileute songs" without comparison to the Nootkan repertoires.

The BAE catalog cards associated with this collection give the date "October 1926," the time at which Densmore submitted her report to the BAE rather than the recording date. (See ms. 2937, "Songs of the Quileute Indians," in the collections of the National Anthropological Archives.)

Some of Mrs. Holden's songs were used on the Library of Congress record album *Songs of the Nootka and Quileute* (AFS L32), edited by Densmore and released in 1953. The songs which were used are indicated in the **NOTES** by [L32] plus the appropriate side and band number.

See the Clayoquot and Makah collections in this catalog for additional information on Densmore's Neah Bay material.

QUILEUTE INDIAN MUSIC
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,082	**TIME**	1:40
AFS NO.	10,672: A1	**QUALITY**	good
BAE CAT. NO.	1485		
DESCRIPTION	Song of a little boy in search of his grandparents.		
PERFORMER	Mrs. Gilbert Holden (12)		
NOTES	Muffled sound. Field no. 79. Transcription on p. 341. [L32: B10]		

CYLINDER NO.	3,083	**TIME**	1:57
AFS NO.	10,672: A2	**QUALITY**	good
BAE CAT. NO.	1486		
DESCRIPTION	1) Song of the raven. 2) [1:17--Repetition].		
PERFORMER	Mrs. Gilbert Holden (4)		
NOTES	Muffled sound. 1) preceded by vocalise, perhaps by Densmore. Drum accompaniment on 1). Field no. 71. Transcription on p. 340.		

CYLINDER NO.	3,084	**TIME**	1:54
AFS NO.	10,672: A3	**QUALITY**	good
BAE CAT. NO.	1487		
DESCRIPTION	1) Song of boasting. 2) [1:09--Repetition].		
PERFORMER	Mrs. Gilbert Holden (8)		
NOTES	Muffled sound; machine noise. Drum accompaniment on 2). Field no. 75. Transcription on p. 339.		

CYLINDER NO.	3,085	**TIME**	2:25
AFS NO.	10,672: A4	**QUALITY**	good
BAE CAT. NO.	1488		
DESCRIPTION	1) Song congratulating a rival musician. 2) [1:39--Repetition].		
PERFORMER	Mrs. Gilbert Holden (10)		
NOTES	Muffled sound; machine noise. Drum accompaniment on 1). Field no. 77. Transcription on p. 336.		

CYLINDER NO.	3,086	**TIME**	1:58
AFS NO.	10,672: B1	**QUALITY**	good/fair
BAE CAT. NO.	1489		
DESCRIPTION	Dance song (a).		
PERFORMER	Mrs. Gilbert Holden (1)		
NOTES	Machine and surface noise; muffled sound. Song ends at 0:52. Field no. 68. Transcription on p. 337.		

CYLINDER NO.	3,087	**TIME**	1:54
AFS NO.	10,672: B2	**QUALITY**	good
BAE CAT. NO.	1490		
DESCRIPTION	Dance song (b).		
PERFORMER	Mrs. Gilbert Holden (2)		
NOTES	Machine noise; muffled sound. Field no. 69. Transcription on p. 338.		

CYLINDER NO.	3,088	**TIME**	1:31
AFS NO.	10,672: B3	**QUALITY**	good
BAE CAT. NO.	1491		
DESCRIPTION	Bear song.		
PERFORMER	Mrs. Gilbert Holden (9)		
NOTES	Machine noise; muffled sound. Identified on BAE catalog card as "Song when begging for salmon berries." Field no. 76. Transcription on p. 335.		

CYLINDER NO.	3,089	**TIME**	2:22
AFS NO.	10,672: B4	**QUALITY**	good
BAE CAT. NO.	1492		
DESCRIPTION	1) Song of the hair seals. 2) [1:48--Repetition].		
PERFORMER	Mrs. Gilbert Holden (6)		
NOTES	Possibly previously used cylinder, incompletely scraped. Machine noise; muffled sound. Drum accompaniment on 1). Field no. 73. Transcription on p. 333.		

CYLINDER NO.	3,090	**TIME**	1:47
AFS NO.	10,673: A1	**QUALITY**	good
BAE CAT. NO.	1493		
DESCRIPTION	A whale is singing.		
PERFORMER	Mrs. Gilbert Holden (7)		
NOTES	Possibly previously used cylinder, incompletely scraped. Muffled sound. Drumming stops ca. 1:33. Field no. 74. Transcription on p. 332. [L32: B7]		

CYLINDER NO.	3,091	**TIME**	1:59
AFS NO.	10,673: A2	**QUALITY**	good
BAE CAT. NO.	1494		
DESCRIPTION	"Look and see your tumanos."		
PERFORMER	Mrs. Gilbert Holden (11)		
NOTES	Machine noise; muffled sound. Identified on the BAE catalog card as "Song concerning a whale." Field no. 78. Transcription on p. 331.		

CYLINDER NO.	3,092	**TIME**	2:12
AFS NO.	10,673: A3	**QUALITY**	good
BAE CAT. NO.	1495		
DESCRIPTION	1) Song when treating the sick. 2) [1:41--Repetition].		
PERFORMER	Mrs. Gilbert Holden (5)		
NOTES	Machine noise; muffled sound. Drum accompaniment on 1). 2) ends abruptly. Field no. 72. Transcription on p. 330.		

QUILEUTE INDIAN MUSIC

THE LEO JOACHIM FRACHTENBERG COLLECTION

COLLECTOR: Leo Joachim Frachtenberg (1883-1930)

PERFORMERS: Abeti, Talicas Eastman, Bessie Gray, Billie Hebalakup, Arthur Howeattle [interpreter], Webb Jones, Mrs. Webb Jones, Mrs. Johnson, Julia Lee, Old Taylor, Mrs. S. Ward

LOCATION: La Push, Washington

DATES: Mid-December 1916 to January 7, 1917

SPONSORS: Bureau of American Ethnology; Columbia University

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 898-979

AFS NUMBERS: 20,868-20,873

COLLECTOR'S NUMBERS: 1-42, 44-82, 95 [#75 is missing; not yet duplicated]

Eighty-two four-inch cylinders, one of which is missing, containing Quileute Indian music recorded by Leo Joachim Frachtenberg at La Push, Washington, in 1916-17. The cylinders were transferred from the National Archives in 1948.

Frachtenberg had worked among the Quileute in the summer of 1915 and again during the summer and fall of 1916. According to the report, "Ethnological Researches in Oregon and Washington," *Smithsonian Miscellaneous Collections* 66, no. 17 (1917):111-17,

> In the latter part of November [1916] it became evident that the appropriation granted Dr. Frachtenberg in the beginning of the fiscal year would not be sufficient to enable him to bring the field-work among the Quileute to a successful conclusion. Fortunately, an offer for cooperation was received from Columbia University, through the courtesy of Prof. Franz Boas, whereby Dr. Frachtenberg was enabled to continue his field-work. The Bureau accepted this offer, with the understanding that Dr. Frachtenberg would devote this sum to a comprehensive study of the music of the Quileute Indians, with special reference to the problem of song-variation. Dr. Frachtenberg is, at the present writing, conducting this investigation. He expects to collect about 80 songs, taking down the tune, burden, and translation of each song and obtaining the identical songs at separate times by the same and by distinct individuals. Dr. Frachtenberg expects to complete this work by the latter part of January, 1917, and will then return to Washington (p. 117).

Subsequently F.W. Hodge, in the *38th Annual Report of the Bureau of American Ethnology 1916-1917*, noted that Frachtenberg had "recorded 156 native songs" (p. 12).

The cylinders were sent off to the BAE on January 6, 1917, according to a letter from Frachtenberg in the BAE correspondence files (National Anthropological Archives). But documentation did not accompany them; thus the Library of Congress recording engineer prefaces the collection by reading a Bureau of American Ethnology note which indicated that the Quileute records could not be identified or matched with any manuscripts. However, Frachtenberg had corresponded throughout his fieldwork with his mentor and sponsor Franz Boas. The letters as well as Frachtenberg's ethnographic notes and accounts of payment of the singers and consultants are now in the American Philosophical Society Library [APS], Philadelphia. Among the materials is ms. 497.3/B63c/W3a.11, a set of two notebooks labeled "Quileute songs" identifying each cylinder and performer. Text translations and other materials drawn from this source follow the indication "[LJF]" in the **NOTES**. The presence of Quileute language transcriptions is indicated by ellipses (. . .). In the notebook, Record No. 1 is dated "Jan. 2, 1917," but it seems unlikely that all the recordings were made in January given the date when the machine and cylinders were returned.

Since most of the cylinders contain performances of a song by several singers, the recording quality of the bands on a given cylinder varies. For example, Webb Jones usually sang loudly and very directly into the recording horn, causing distortion (overmodulation) and tracking problems; his wife's recordings are often better. The overall quality of cylinders containing performances by both singers cannot always be summarized in one word; evaluations such as "poor/good" are necessary.

Over the years several cylinders and cylinder boxes have been mismatched; the cylinders now in boxes 6, 12, 28, 36, and 48 contain the programs for records 48, 36, 12, 6, and 28 respectively. In addition, the cylinder labeled "33" does not match the program cited in Frachtenberg's notebooks. In these instances, the catalog entries follow the AFS tape sequence rather than the consecutive collector numbers; thus cylinder 903, the sixth entry—announced by the engineer as "#6" on the basis of the box label—is in fact collector number #48.

Song categories represented in the collection include:

- Beggar songs
- Gambling songs
  - Bone Game (male and female)
  - Disk
- Kiya'a songs
- Lokwali songs [sometimes written "Tlokwali"]
- Love songs (male and female)
- Lullabies
- QeL!a'akwal songs
- Shaker songs
- Shamans' songs
  - Curing the sick
  - Looking for soul
- Sibaxulayo' songs
- Tcalalayo' songs
- Ts!asa'a songs (male and female)
- Ts!ayeq songs
- War songs

For Frachtenberg's descriptions of the Lokwali, Ts!ayeq, QeL!a'akwal, Sibaxulayo', and Tcalalayo' rituals, see "The Ceremonial Societies of the Quileute Indians," *American Anthropologist* 23 (1921):320-52. Other song genres are briefly defined in "Quileute ethnology" [APS ms. 497.3/B63c/W3a.5], typed pp. 19-21; references to this manuscript follow the indication "[MS]" in the **NOTES**. Slightly differing orthographies are used for Quileute terms and personal names in Frachtenberg's notes and publications; this catalog attempts to follow the published forms but is restricted in the number of available diacritic marks.

Several other students of Quileute narratives and culture apparently worked with some of the same people Frachtenberg recorded. Albert Reagan, government agent for the Hoh and Quileute between 1905 and 1909, collected a hunting medicine story from "Billy Haballecomp" (see Albert B. Reagan and L.V.W. Walters, "Tales from the Hoh and Quileute," *Journal of American Folk-lore* 46 [1933]:297-346). In 1928 Manuel J. Andrade gathered twenty-six texts and published them along with forty-four texts that had been obtained by Frachtenberg (*Quileute Texts*, Columbia University Press, 1931); a tlokwali dance origin narrative is included (pp. 181-83), and "Webb" and "Howeatle" are cited. George A. Pettitt's report, "The Quileute of La Push 1775-1945," *Anthropological Records* 14, no. 1 (1950):1-128, refers to Julia Obi Bennett Lee as well as to several Wards, Grays, and Johnsons, and discusses the Shaker church at La Push.

Andrade, in the book cited above, commented that Quileute people "playfully utter" phrases and sentences in languages of other tribes (fn., p. 31). Whether in play or for reasons such as the one noted with regard to cylinder 905, Frachtenberg's collection includes at least twelve cylinders having songs with Makah, Quinault, and Clallaman texts.

Among the photographs at the National Anthropological Archives are those taken by Frachtenberg on one or more trips to La Push, primarily showing items of material culture.

QUILEUTE INDIAN MUSIC
THE LEO JOACHIM FRACHTENBERG COLLECTION

CYLINDER NO.	898	**TIME**	3:41
AFS NO.	20,868: 1	**QUALITY**	good
COLLECTOR NO.	1		

DESCRIPTION
1) [:17] Lokwali song.
2) [1:24] Same song.
3) [2:36] Same song.

PERFORMER 1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation. Introductory words precede 1). [LJF]: "Jan. 2, 1917. Song belongs to Webb's brother-in-law. No words to it and no meaning. Introductory words . . . Sing he is going to Y[atsiyuqop]. This song is rendered while all dancers are seated." In Frachtenberg's invoices and letters Yatsiyuqop is identified as "Ernest Obi."

CYLINDER NO.	899	**TIME**	3:31
AFS NO.	20,868: 2	**QUALITY**	fair
COLLECTOR NO.	2		

DESCRIPTION
1) Lokwali song.
2) [1:01] Same song.
3) [1:51] Same song.
4) [2:39] Same song.

PERFORMER 1), 4) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation; tracking problems. Spoken words precede 1) and 2). Sprung starts on 2), 3), 4). [LJF]: "Property of Yatsiyoqup. This and No. 1 are called . . . 'song to which one beats w. sticks, but does not dance.' Taxelit [guardian spirit] - men - songs."

CYLINDER NO.	900	**TIME**	3:53
AFS NO.	20,868: 3	**QUALITY**	fair/good
COLLECTOR NO.	3		

DESCRIPTION
1) Lokwali song.
2) [1:06] Same.
3) [2:04] Same.
4) [2:58] Same.

PERFORMER 1), 4) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Overmodulation; tracking problems; slight echo. Spoken words precede 1). [LJF]: "First words: '. . . He will send it Y. (owner of song).' Same as Nos. 1 and 2."

CYLINDER NO.	901	**TIME**	3:17
AFS NO.	20,868: 4	**QUALITY**	fair/good
COLLECTOR NO.	4		

DESCRIPTION
1) Lokwali dance song.
2) [:57] Same.
3) [1:44] Same.
4) [2:41] Same.

PERFORMER 1), 4) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation; echoing. Sprung start on 2). [LJF]: "Property of Yo^{c}kwa."

CYLINDER NO.	902	**TIME**	3:47
AFS NO.	20,868: 5	**QUALITY**	good
COLLECTOR NO.	5		

DESCRIPTION
1) Lokwali dance song.
2) [1:06] Same song.
3) [1:54] Same song.
4) [2:56] Same song.

PERFORMER 1), 4) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Over-modulation; tracking problems in 4). [LJF]: ". . . 'Real words . . . (growling) . . . (I am coming in).' This is a woman's song owned by aunt of Mrs. Webb Jones."

CYLINDER NO.	903	**TIME**	3:40
AFS NO.	20,868: 6	**QUALITY**	good/fair
COLLECTOR NO.	48 [announced as "6"]		

DESCRIPTION
1) No. 6A [Lokwali dance song].
2) [:59] Lokwali dance song, no words.
3) [1:49] No. 5A [Lokwali dance song].
4) [2:27] Lokwali dance song.
5) [3:08] Lokwali song, no words.

PERFORMER Mrs. Johnson

NOTES Cylinder #48 found in the box belonging to #6. Sprung starts on 2) and 4). Tracking problems on 2). [LJF]: 4) "'I am coming from west wind, dulab.' Makah language."

CYLINDER NO.	904	**TIME**	3:41
AFS NO.	20,868: 7	**QUALITY**	good/poor
COLLECTOR NO.	7		

DESCRIPTION
1) Song rendered by father of Lokwali, when "wolves" are asked to come in.
2) [1:17] Song of the guardian spirits of the Lokwali. These guardians sing the song as they paddle.
3) [2:48] Lokwali dance song -- slow dancing.

PERFORMER Webb Jones

NOTES Surface noise. Overmodulation, echoing, and tracking problems in 2) and 3). [LJF]: 1) ". . . Words are Makah: 'Now make noise!'" 3) "Property of A. Howeattle's grandmother."

CYLINDER NO.	905	**TIME**	3:57
AFS NO.	20,868: 8	**QUALITY**	fair/good
COLLECTOR NO.	8		

DESCRIPTION
1) Lokwali dance song after "sick person" wakes up.
2) [1:22] Same.
3) [2:53] Same.

PERFORMER 1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation and tracking problems on 1). Sprung starts on 2) and 3). [LJF]: "Property of tsuxwaite . . . All words are Makah. During Tlokwali, Makah words are sung because all these guardians come from north. Meaning: 'I am . . . (the name of the guardian).'"

CYLINDER NO.	906	**TIME**	3:39
AFS NO.	20,868: 9	**QUALITY**	fair/good
COLLECTOR NO.	9		
DESCRIPTION	1) Lokwali dance song. 2) [1:22] Same. 3) [2:37] Same.		
PERFORMER	1) Webb Jones; 2) Old Taylor; 3) [Mrs. Webb Jones]		
NOTES	Surface noise. Over-modulation, echoing. 1) preceded by spoken words. 2) begins with two sprung starts and ends with tracking problems. [LJF]: "Guardians sing it while paddling. . . . Makah words, 'I am . . . (a name for a Tlokwali guardian spirit).'"		

CYLINDER NO.	907	**TIME**	3:58
AFS NO.	20,868: 10	**QUALITY**	fair/good
COLLECTOR NO.	10		
DESCRIPTION	1) Ts!ayeq - sitting and dancing song. 2) [1:14] Same. 3) [2:37] Same.		
PERFORMER	1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones		
NOTES	Surface noise. Overmodulation and tracking problems. Sprung start on 2). [LJF]: "Owned by Mrs. Webb Jones. No words nor meaning. Taxelit song.		

CYLINDER NO.	908	**TIME**	4:26
AFS NO.	20,868: 11	**QUALITY**	good
COLLECTOR NO.	11		
DESCRIPTION	1) Ts!ayeq dancing song. 2) [1:46] Same. 3) [2:50] Ts!ayeq dancing song.		
PERFORMER	1) Webb Jones; 2) Mrs. Webb Jones; 3) Old Taylor		
NOTES	Tracking problem at the beginning; engineer re-starts the cylinder. Surface noise. 3) has a sprung start and ends with tracking problems. [LJF]: 1) "Owned by Webb Jones. Words at end: . . . 'his sound.'" 3) "Owned and sung by Old Taylor. No meaning."		

CYLINDER NO.	909	**TIME**	3:30
AFS NO.	20,868: 12	**QUALITY**	good/fair
COLLECTOR NO.	Probably 36 [announced as "12"]		

DESCRIPTION 1) Ts!asa'a song - female.
2) [1:13] Same.
3) [2:41] Same.

PERFORMER 1) Mrs. Webb Jones; 2) Webb Jones; 3) Hebalakup

NOTES The texted portion of the program is not completely clear, but this seems to be cylinder #36 which was found in the box for #12. Tracking problems in 2). Overmodulation. [LJF]: 1) "I come from water going back and forth out west." 3) "[Hebalakup] did not know it."

CYLINDER NO.	910	**TIME**	4:16
AFS NO.	20,868: 13	**QUALITY**	good/fair
COLLECTOR NO.	13		

DESCRIPTION 1) [:27] Ts!ayeq dance song.
2) [2:01] Same.
3) [2:57] Same.

PERFORMER 1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Surface noise. Slightly overmodulated. Muffled sound on 3). [LJF]: "Owned by Webb's father. Words: '. . . I'll be taken to see something, to the clouds.'"

CYLINDER NO.	911	**TIME**	4:21
AFS NO.	20,869: 1	**QUALITY**	good
COLLECTOR NO.	14		

DESCRIPTION 1) Ts!ayeq dancing song.
2) [1:31] Same.
3) [2:42] Same.

PERFORMER 1) Old Taylor; 2) Webb Jones; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation near the end of 1); tracking problem at the end of 2). 3) is somewhat muffled. [LJF]: "Owned by Abeti's father. Words: '. . . I know well him who comes across my face.'"

CYLINDER NO. 912 **TIME** 3:53
AFS NO. 20,869: 2 **QUALITY** fair/good
COLLECTOR NO. 15

DESCRIPTION
1) Ts!ayeq dancing song.
2) [1:31] Same, with words.
3) [2:37] Same.

PERFORMER 1), 2) Webb Jones; 3) Mrs. Webb Jones

NOTES Engineer identifies this cylinder as "No. 14." Surface noise. Overmodulation and tracking problems in 1) and 2). [LJF]: "Owned by Mrs. Webb's brother (a great shaman)." Words in 2): ". . . 'I am in it.'"

CYLINDER NO. 913 **TIME** 3:50
AFS NO. 20,869: 3 **QUALITY** good
COLLECTOR NO. 16

DESCRIPTION
1) Ts!ayeq dancing song.
2) [1:34] Ts!ayeq - taxelit - song of shaman.
3) [2:23] Same as 1).

PERFORMER 1) Webb Jones; 2) Abeti; 3) Mrs. Webb Jones

NOTES Surface noise. Some overmodulation and tracking problems in 1). [LJF]: 1) "No words - no meaning." 2) "Meaningless language of taxelit."

CYLINDER NO. 914 **TIME** 4:34
AFS NO. 20,869: 4 **QUALITY** fair
COLLECTOR NO. 17

DESCRIPTION
1) [:42] No. 5A [Lokwali dance song].
2) [2:09] No. 6A [Lokwali dance song].
3) [3:37] No. 14A [Ts!ayeq dancing song].

PERFORMER Talicas Eastman

NOTES Surface noise. Faint sound.

CYLINDER NO.	915	**TIME**	3:49
AFS NO.	20,869: 5	**QUALITY**	fair
COLLECTOR NO.	18		

DESCRIPTION 1) No. 6A [Lokwali dance song].
2) [1:06] Qel!a'akwal -- slow-dance song, sung while imitating actions of elk.
3) [2:02] Same as 2).
4) [3:00] Same.

PERFORMER 1), 2) Billy Hebalakup; 3) Webb Jones; 4) Mrs. Webb Jones

NOTES Faint sound on 1), 4). Overmodulation and tracking problems on 2) and 3). Possibly background speech before 2). [LJF]: 2) ". . . I was taken along the . . ."

CYLINDER NO.	916	**TIME**	3:49
AFS NO.	20,869: 6	**QUALITY**	good/poor
COLLECTOR NO.	19		

DESCRIPTION 1) Qel!a'akwal - dance song.
2) [1:29] Same song.
3) [2:09] Same with words.

PERFORMER 1), 3) Hebalakup; 2) Webb Jones

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: 1) "Owned by Billy H. No words - no meaning." 3) ". . . Going up & down where I am."

CYLINDER NO.	917	**TIME**	3:40
AFS NO.	20,869: 7	**QUALITY**	good/poor
COLLECTOR NO.	20		

DESCRIPTION 1) Qel!a'akwal - dance song.
2) [1:04] Same with words.
3) [1:56] Same as No. 19C [Qel!a'akwal dance song] with words .

PERFORMER 1) Webb Jones; 2) Mrs. Webb Jones; 3) Hebalakup

NOTES Surface noise. Overmodulation and tracking problems. Sprung start on 2). [LJF]: 1) "Owned by an old hunter." 2) ". . . where I am . . . to show at dark." 3) ". . . shower make where I am."

CYLINDER NO.	918	**TIME**	3:36
AFS NO.	20,869: 8	**QUALITY**	fair/good
COLLECTOR NO.	21		

DESCRIPTION 1) Qel!a'akwal - dance song.
2) [:35] Same as 1).
3) [1:15] Qel!a'akwal song.
4) [2:39] Same song.

PERFORMER 1), 2), 4) Hebalakup; 3) Webb Jones

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: 1) ". . . he is the one I am coming to." 3) ". . . shadow where he went."

CYLINDER NO.	919	**TIME**	4:08
AFS NO.	20,869: 9	**QUALITY**	good/poor
COLLECTOR NO.	22		

DESCRIPTION 1) Qel!a'akwal - dance song.
2) [1:02] Same.
3) [2:21] Same.
4) [3:10] Ts!ayeq song.

PERFORMER 1) Webb Jones; 2) Mrs. Webb Jones; 3) Hebalakup; 4) Talicas Eastman

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: 1) "No words - no meaning." 4) "Of and by Talicas Eastman."

CYLINDER NO.	920	**TIME**	4:36
AFS NO.	20,869: 10	**QUALITY**	fair
COLLECTOR NO.	23		

DESCRIPTION 1) Sibaxulayo' - seated song.
2) [1:59] Same.
3) [2:34] Same.
4) [3:40] Same.

PERFORMER 1) Webb Jones; 2) Mrs. Webb Jones; 3) Hebalakup; 4) Talicas

NOTES Surface noise. Overmodulation. Long pause between 1) and 2). Tracking problems in 4). [LJF]: "Owned . . . by Webb Jones. No words - no meaning."

CYLINDER NO. 921 **TIME** 3:36
AFS NO. 20,869: 11 **QUALITY** good
COLLECTOR NO. 24

DESCRIPTION 1) Sibaxulayo' - seated song.
2) [1:26] Same.
3) [2:35] Same.
PERFORMER 1) Webb Jones; 2) Talicas; 3) Hebalakup

NOTES Surface noise. Tracking problem near the end. [LJF]: ". . . arrived I at the . . . of the sea."

CYLINDER NO. 922 **TIME** 3:24
AFS NO. 20,869: 12 **QUALITY** good/fair
COLLECTOR NO. 25

DESCRIPTION 1) Sibaxulayo' - seated song.
2) [1:19] Sibaxulayo' - rough dancing song.
3) [2:03] Sibaxulayo' - rough dance song.
4) [2:38] Same as 3).
PERFORMER 1), 2), 3) Webb Jones; 4) Hebalakup

NOTES Surface noise. Distorted sound at the beginning of 2). Tracking problems in 3) and 4). [LJF]:
1) ". . . Going very slowly (the whale goes slowly)."
2) ". . . 'Rainbow one shower-face, I am coming ashore.' Meaning: I the shower-face one am coming ashore."
3) ". . . shadow . . . knot of hair.'"

CYLINDER NO. 923 **TIME** 3:13
AFS NO. 20,869: 13 **QUALITY** good
COLLECTOR NO. 26

DESCRIPTION 1) Tcalalayo' dance song.
2) [:55] Same.
3) [1:59] Tcalalayo' dance song.
PERFORMER Talicas

NOTES Surface noise and some overmodulation. 2) is sung at a higher pitch level than 1). [LJF]: Both songs owned by Arthur's grandfather. 1) "Meaning: 'The money is jingling on [name]; [name] is a rich man.'" 3) "'I am taleltcu.'"

CYLINDER NO. 924 **TIME** 3:25
AFS NO. 20,870: 1 **QUALITY** good/fair
COLLECTOR NO. 27

DESCRIPTION
1) Tcalalayo' dance song.
2) [1:23] Same with words.
3) [1:59] Tcalalayo' song.

PERFORMER 1) Webb Jones; 2) Mrs. Webb Jones; 3) Talicas

NOTES Surface noise. Tracking problems in 3). [LJF]: 1) ". . . I am dancing." 2) Text slightly different than in 1), incorporating the word used "in addressing girls." 3) "Owned and sung by Talicas. . . . (Clallaman language, 'eating blood'). The guardian spirit of tcal . . . comes from north-east."

CYLINDER NO. 925 **TIME** 4:28
AFS NO. 20,870: 2 **QUALITY** fair/good
COLLECTOR NO. 12 [announced as "28"]

DESCRIPTION
1) Ts!ayeq dance song.
2) [2:00] Same.
3) [3:09] Same.

PERFORMER 1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones

NOTES Cylinder #12 found in the box for #28. Surface noise. Overmodulation and tracking problems. [LJF]: "No words - no meaning."

CYLINDER NO. 926 **TIME** 4:01
AFS NO. 20,870: 3 **QUALITY** poor/fair
COLLECTOR NO. 29

DESCRIPTION
1) Tcalalayo' song.
2) [1:12] Same.
3) [2:13] Same.
4) [3:20] Same.

PERFORMER 1) Webb Jones; 2) Hebalakup; 3) Talicas; 4) Mrs. Webb Jones

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: ". . . Quinault language . . . Proper name of guardian spirit."

CYLINDER NO.	927	**TIME**	4:03
AFS NO.	20,870: 4	**QUALITY**	poor/good
COLLECTOR NO.	30		

DESCRIPTION 1) Ts!asa'a song.
2) [1:23] Ts!asa'a song.
3) [2:37] Same.

PERFORMER 1), 3) Webb Jones; 2) Talicas

NOTES Surface noise. Overmodulation and tracking problems on 1) and 2). [LJF]: 1) "Sung by males. No words - no meaning." 2) "By males. . . . Go around world forcing (to do things)." 3) "With addition of following words: '. . . You will keep on having lots of sweethearts, o young girl.'"

CYLINDER NO.	928	**TIME**	3:36
AFS NO.	20,870: 5	**QUALITY**	poor/fair
COLLECTOR NO.	31		

DESCRIPTION 1) Ts!asa'a song.
2) [:50] Same.
3) [2:01] Same.

PERFORMER 1) Hebalakup; 2) Talicas; 3) Webb Jones

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: "By males . . . 'you are not good like (you are) an old sealing canoe (full of holes?).' Note: All ts!asa'a songs sung by males have 'bad' words for women."

CYLINDER NO.	929	**TIME**	3:30
AFS NO.	20,870: 6	**QUALITY**	good/fair
COLLECTOR NO.	32		

DESCRIPTION 1) Ts!asa'a male song.
2) [1:44] Same.

PERFORMER 1) Webb Jones; 2) Talicas

NOTES Surface noise. Overmodulation and tracking problems in 2). [LJF]: ". . . I wonder if the Hoh Indians like that girl they took. Sea-lion hair which the Hoh own it now. (Meaning her vulva had sea-lion hair)."

CYLINDER NO.	930	**TIME**	4:21
AFS NO.	20,870: 7	**QUALITY**	poor/fair
COLLECTOR NO.	?		

DESCRIPTION 1) Song.
2) [1:42] Same.
3) [2:59] Same.

PERFORMER 1) Male singer; 2) probably female singer; 3) male, possibly same as in 1)

NOTES Beating, surface noise, overmodulation, and tracking problems. The program does not match the listing for Frachtenberg's "record no. 33"--a ts!asa'a male song sung by Talicas and Hebalakup.

CYLINDER NO.	931	**TIME**	3:30
AFS NO.	20,870: 8	**QUALITY**	good/fair
COLLECTOR NO.	34		

DESCRIPTION 1) Ts!asa'a song, female.
2) [1:17] Same with words.
3) [2:35] Same.

PERFORMER 1), 2) Mrs. Webb Jones; 3) Webb Jones

NOTES Surface noise. Muffled sound on 1). 2) begins abruptly. Overmodulation on 3). [LJF]: 1) "No words - no meaning." 2) ". . . Your sister is crazy too."

CYLINDER NO.	932	**TIME**	3:47
AFS NO.	20,870: 9	**QUALITY**	fair/good
COLLECTOR NO.	35		

DESCRIPTION 1) Ts!asa'a song, female.
2) [1:23] Same.
3) [2:47] Same.

PERFORMER 1) Mrs. Webb Jones; 2) Webb Jones; 3) Hebalakup

NOTES Surface noise. Overmodulation and tracking problems. Muffled sound on 1). Sprung start on 3). [LJF]: ". . . Looking down I where go those who died."

CYLINDER NO.	933	**TIME**	3:07
AFS NO.	20,870: 10	**QUALITY**	good
COLLECTOR NO.	6 [announced as "36"]		
DESCRIPTION	1) Lokwali dance song. 2) [1:13] Same song. 3) [2:07] Same song.		
PERFORMER	1) Webb Jones; 2) Old Taylor; 3) Mrs. Webb Jones		
NOTES	Cylinder #6 found in box for #36. Surface noise and some overmodulation. [LJF]: "Real words: '. . . My body is shivering.' Song of woman - aunt of Old Tylor [sic]."		

CYLINDER NO.	934	**TIME**	4:09
AFS NO.	20,870: 11	**QUALITY**	good/fair
COLLECTOR NO.	37		
DESCRIPTION	1) Ts!asa'a song, female. 2) [1:17] Same. 3) [3:00] Ts!asa'a female song.		
PERFORMER	1) Mrs. Webb Jones; 2) Webb Jones; 3) Talicas		
NOTES	Surface noise. Overmodulation and tracking problems. 1) and 3) are cut off abruptly. Momentary song fragment between 2) and 3). [LJF]: 1) ". . . 'Thundersnake strings hung up sticks.' With those sticks the snake made noise." 3) ". . . The quail sticks on back of head coming ashore."		

CYLINDER NO.	935	**TIME**	3:54
AFS NO.	20,870: 12	**QUALITY**	good/fair
COLLECTOR NO.	38		
DESCRIPTION	1) Kiya'a song. 2) [1:31] Same. 3) [2:56] Same.		
PERFORMER	1) Talicas; 2) Webb Jones; 3) Hebalakup		
NOTES	Surface noise. Overmodulation and echoing. 3) begins abruptly. [LJF]: "Property of A's grandfather. . . . 'See me, I am killing people.'" [MS--handwritten pp. 75-76]: "The singing of [the] family songs [at a potlatch] was called Kiya'a. These songs were used only on this occasion and were also inherited but only the rich families had them hence only they could sing them."		

CYLINDER NO.	936	**TIME**	3:27
AFS NO.	20,870: 13	**QUALITY**	good/fair
COLLECTOR NO.	39		

DESCRIPTION 1) Kiya'a song.
2) [1:28] Same.
3) [2:32] Same.

PERFORMER 1) Webb Jones; 2) Talicas; 3) Hebalakup

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: "No words."

CYLINDER NO.	937	**TIME**	4:01
AFS NO.	20,871: 1	**QUALITY**	good/fair
COLLECTOR NO.	40		

DESCRIPTION 1) Kiya'a song.
2) [1:22] Same with full words.
3) [2:48] Same.

PERFORMER 1) Talicas; 2) Webb Jones; 3) Mrs. Webb Jones

NOTES Surface noise. Overmodulation and tracking problems in 2) and 3). [LJF]: 1) ". . . getting more and more." 2) ". . . coming more and more money (no matter how much I use up)."

CYLINDER NO.	938	**TIME**	3:52
AFS NO.	20,871: 2	**QUALITY**	fair/good
COLLECTOR NO.	41		

DESCRIPTION 1) Kiya'a song.
2) [1:04] Same.
3) [1:54] Same.
4) [3:14] Same.

PERFORMER 1) Webb Jones; 2) Mrs. Johnson; 3) Talicas; 4) Mrs. Webb Jones

NOTES Surface noise. Overmodulation and tracking problems on 1). [LJF]: ". . . 'Shouting are those who stand up and look on' (Makah language)." 3) "[Talicas] did not know it well." 4) "Mrs. Webb (hoarse)."

CYLINDER NO.	939	**TIME**	3:37
AFS NO.	20,871: 3	**QUALITY**	good/fair
COLLECTOR NO.	42		

DESCRIPTION 1) Kiya'a song, no words.
2) [1:06] Same with words.
3) [2:09] Same.

PERFORMER 1), 2) Mrs. Johnson; 3) Webb Jones

NOTES Surface noise. Several spoken words precede 1). Overmodulation and tracking problems on 3). [LJF]: 2) ". . . 'I received from above money.' Note: All Kiya'a songs are 'boasting songs.' The singer boasts of some achievements."

CYLINDER NO.	940	**TIME**	4:03
AFS NO.	20,871: 4	**QUALITY**	fair/good
COLLECTOR NO.	44		

DESCRIPTION 1) [:18] Kiya'a song.
2) [1:17] Same with words.
3) [2:16] Same.
4) [3:06] Same.

PERFORMER 1) Hebalakup; 2) Mrs. Johnson; 3) Webb; 4) Talicas

NOTES Surface noise. Tracking problem and beating on 1). Overmodulation on 3). [LJF]: 1) ". . . 'Sun shines in my house' (I have made sun shine in my house)." Additional Quileute words are given for 2) and 4). [CYLINDER BOX]: "43 broken."

CYLINDER NO.	941	**TIME**	4:12
AFS NO.	20,871: 5	**QUALITY**	fair/good
COLLECTOR NO.	45		

DESCRIPTION 1) Kiya'a song.
2) [1:02] Same.
3) [2:14] Same.
4) [3:10] Same.

PERFORMER 1) Webb Jones; 2) Mrs. Johnson; 3) Talicas Eastman; 4) Hebalakup

NOTES Surface noise. Overmodulation and tracking problems at the beginning. [LJF]: ". . . 'I took away his mind while buying things from him,' i.e. I cheated him." Additional Quileute words given for 2).

CYLINDER NO.	942	**TIME**	4:07
AFS NO.	20,871: 6	**QUALITY**	fair
COLLECTOR NO.	46		
DESCRIPTION	1) Kiya'a song. 2) [1:25] Same. 3) [2:24] Same. 4) [3:13] Same.		
PERFORMER	1) Mrs. Johnson; 2) Webb Jones; 3) Talicas; 4) Hebalakup		
NOTES	Surface noise. Tracking problem in 3). [LJF]: ". . . I slipped down at Tciya . . . ('s roof)."		

CYLINDER NO.	943	**TIME**	4:01
AFS NO.	20,871: 7	**QUALITY**	fair/good
COLLECTOR NO.	47		
DESCRIPTION	1) Kiya'a song. 2) [1:08] Same. 3) [2:00] Same. 4) [2:59] Same.		
PERFORMER	1) Mrs. Johnson; 2) Webb Jones; 3) Talicas; 4) Hebalakup		
NOTES	Surface noise. Abrupt beginning on 3). [LJF]: ". . . my house, killer-whale in it, my house."		

CYLINDER NO.	944	**TIME**	3:35
AFS NO.	20,871: 8	**QUALITY**	good/fair
COLLECTOR NO.	28 [announced as "48"]		
DESCRIPTION	1) Tcalalayo' song. 2) [1:01] Same. 3) [1:43] Tcalalayo' song. 4) [2:39] Tcalalayo' song.		
PERFORMER	1) Hebalakup; 2), 3) Webb Jones; 4) Talicas		
NOTES	Cylinder #28 found in the box belonging to #48. Surface noise. Some overmodulation in 3). Tracking problem in 4). [LJF]: 1) "Owned and sung by Hebalakup." 3) "Owned by Webb's uncle. Words: '. . . (name of taxelit).'" 4) "Owned by Talicas' uncle. . . . (Quinault words) 'I dance.'"		

CYLINDER NO. 945 **TIME** 3:45
AFS NO. 20,871: 9 **QUALITY** fair
COLLECTOR NO. 49

DESCRIPTION 1) Ts!ayeq song, no words.
2) [1:08] Ts!ayeq song.
3) [2:34] No. 14A [Ts!ayeq dancing song].
PERFORMER Mrs. Johnson

NOTES Surface noise. Overmodulation and slight tracking problems in 1). Beating in 2) and 3). Sprung start on 2). [LJF]: 2) ". . . I am coming as . . . I ts!ayeq."

CYLINDER NO. 946 **TIME** 3:45
AFS NO. 20,871: 10 **QUALITY** fair/good
COLLECTOR NO. 50

DESCRIPTION 1) QeL!a'akwal song, no words.
2) [1:03] No. 18B [QeL!a'akwal - slow dance song].
3) [2:20] Tcalalayo' song.
4) [3:02] No. 26AB [Tcalalayo' dance song].
PERFORMER Mrs. Johnson

NOTES Surface noise; beating. 2) and 4) begin abruptly. [LJF]: 2) "With variation . . . 'shadow face went along river.'" 4) "With words . . ." [NOTE on facing page]: "In all tsa-- songs occurs the word - da."

CYLINDER NO. 947 **TIME** 3:50
AFS NO. 20,871: 11 **QUALITY** fair
COLLECTOR NO. 51

DESCRIPTION 1) Ts!asa'a song, female.
2) [2:02] Ts!asa'a song, female.
PERFORMER Mrs. Johnson

NOTES Surface noise. Overmodulation, tracking problems, beating. [LJF]: 1) ". . . i.e., L!esa' is coming to give his daughter away in marriage." 2) ". . . it is too bad about my taxelit."

252

CYLINDER NO.	948	**TIME**	4:02
AFS NO.	20,871: 12	**QUALITY**	poor/good
COLLECTOR NO.	52		
DESCRIPTION	1) Love song (a'alilts!is), female. 2) [1:22] Same. 3) [2:59] Same without words.		
PERFORMER	1) Mrs. Johnson; 2) Mrs. Julia Lee; 3) Mrs. Ward		
NOTES	Surface noise; beating. Tracking problems in 1). Sprung start at 3:31 in the middle of 3); what follows may be a repetition or continuation of the earlier part. [LJF]: ". . . he is gone now, he who will travel himself."		

CYLINDER NO.	949	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	53		
DESCRIPTION	1) Love song, female. 2) Same. 3) Same.		
PERFORMER	1) Bessie Gray; 2) Mrs. Ward; 3) Julia Lee		
NOTES	Cylinder broken; not duplicated. [LJF]: ". . . Go outside, [Madam?], see the Chehalis country."		

CYLINDER NO.	950	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	54		
DESCRIPTION	1) Love song, female. 2) Same without words. 3) Same without words.		
PERFORMER	1) Mrs. Johnson; 2) Mrs. Ward; 3) Julia Lee		
NOTES	Cylinder broken; not duplicated. [LJF]: ". . . what makes him."		

CYLINDER NO.	951	**TIME**	3:39
AFS NO.	20,871: 13	**QUALITY**	fair/good
COLLECTOR NO.	55		

DESCRIPTION 1) Love song, female.
2) [1:33] Same.
3) [2:44] Same.

PERFORMER 1), 3) Mrs. Ward; 2), 3) Bessie Gray

NOTES Surface noise. Overmodulation, tracking problems, echoing. Whoops in the middle as well as at the end of each rendition. [LJF]: ". . . Take a look now at your former taxelit, it turned into a bright cloud."

CYLINDER NO.	952	**TIME**	4:35
AFS NO.	20,872: 1	**QUALITY**	good
COLLECTOR NO.	56		

DESCRIPTION 1) Love song, female.
2) [1:51] Love song, female.
3) [3:17] Love song, female.

PERFORMER 1) Julia Lee; 2) Mrs. Ward; 3) Bessie Gray

NOTES Minor tracking problems. [LJF]: 1) ". . . Give me that which I work for . . ." 2) ". . . Here I am making myself into taxelit, I come from this where sun rises." 3) ". . . She received from above what makes her (so)."

CYLINDER NO.	953	**TIME**	3:57
AFS NO.	20,872: 2	**QUALITY**	good
COLLECTOR NO.	57		

DESCRIPTION 1) Love song, male.
2) [1:37] Same.
3) [2:26] Love song, male.

PERFORMER 1), 3) Talicas; 2) Mrs. Ward

NOTES Surface noise. Speech precedes 1). Overmodulation and tracking problems during 1). [LJF]: "Introduction: . . . I am going to sing my song." 1) ". . . Where is this left sun by Q!wa'ti." 3) ". . . Which way you are going, my former sister."

CYLINDER NO. 954 **TIME** 4:20
AFS NO. 20,872: 3 **QUALITY** good/fair
COLLECTOR NO. 58

DESCRIPTION 1) Love song, male.
2) [1:24] Love song, male.
3) [3:24] Same as 2).
PERFORMER 1) Old Taylor; 2) Talicas; 3) Mrs. Ward

NOTES Surface noise. Overmodulation. Muffled sound in 1). [LJF]: 1) "No words." 2) ". . . Stood up by me, my former taxelit." [NOTE on following page]: "Each singer has a different song, not known to others."

CYLINDER NO. 955 **TIME**
AFS NO. Not assigned **QUALITY**
COLLECTOR NO. 59

DESCRIPTION 1) Lullaby.
2) Lullaby; same words as 1) but different song.
3) Lullaby.
PERFORMER 1) Mrs. Ward; 2) Mrs. Julia Lee; 3) Mrs. Johnson

NOTES Cylinder broken; not duplicated. [LJF]: 1) ". . . I sing, I cry." 3) ". . . I have heard a coming sound, let us (female) go, elder sisters."

CYLINDER NO. 956 **TIME** 3:17
AFS NO. 20,872: 4 **QUALITY** fair/good
COLLECTOR NO. 60

DESCRIPTION 1) Lullaby.
2) [2:00] Lullaby.
PERFORMER 1) Bessie Gray; 2) Old Taylor

NOTES Surface noise, beating, echoing. [LJF]: 1) "Arthur can't explain." 2) ". . . who do you think I am, singing, I am . . . singing."

CYLINDER NO.	957	**TIME**	4:24
AFS NO.	20,872: 5	**QUALITY**	fair/good
COLLECTOR NO.	61		
DESCRIPTION	1) Gambling song (Bone Game), female, no words. 2) [2:02] Same. 3) [2:54] Same.		
PERFORMER	1) Bessie Gray; 2) Mrs. Ward; 3) Julia Lee		
NOTES	Overmodulation and tracking problems in 1). Surface noise in 3).		

CYLINDER NO.	958	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	62		
DESCRIPTION	1) Gambling song (Bone - male & female). 2) Same song. 3) Gambling (Bone Game - female), no words.		
PERFORMER	1) Mrs. Johnson; 2) Talicas; 3) Bessie Gray		
NOTES	Cylinder broken; not duplicated. [LJF]: 1) ". . . Five logs across drift myself by a . . ." 2) [Talicas] "did not know all."		

CYLINDER NO.	959	**TIME**	4:17
AFS NO.	20,872: 6	**QUALITY**	good/fair
COLLECTOR NO.	63		
DESCRIPTION	1) Gambling song (Bone Game - women), no words. 2) [1:20] Same. 3) [3:13] Same.		
PERFORMER	1) Julia Lee; 2) Bessie Gray; 3) Mrs. Ward		
NOTES	Surface noise. Overmodulation; scratchy, muffled sounds. 1) begins abruptly.		

CYLINDER NO.	960	**TIME**	3:57
AFS NO.	20,872: 7	**QUALITY**	good/fair
COLLECTOR NO.	64		

DESCRIPTION
1) Gambling - bone - male - song.
2) [1:05] Gambling - bone - male - song.
3) [2:01] Same as 2).
4) [2:58] Same.

PERFORMER 1) Webb Jones; 2) Talicas; 3) Old Taylor; 4) Mrs. Johnson

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: 1), 2) ". . . No meaning." Different vocable sequences in 3) and 4).

CYLINDER NO.	961	**TIME**	4:09
AFS NO.	20,872: 8	**QUALITY**	fair/good
COLLECTOR NO.	65		

DESCRIPTION
1) Gambling - bone - male - song.
2) [1:36] Gambling - bone - male - song.
3) [2:31] Gambling - bone - male - song.

PERFORMER 1) Talicas; 2) Hebalakup; 3) Webb Jones

NOTES Surface noise. Overmodulation and tracking problems on 1). [LJF]: 1) ". . . First you speak, you beat me." 3) ". . . it was a good sight, your dancer."

CYLINDER NO.	962	**TIME**	4:05
AFS NO.	20,872: 9	**QUALITY**	good/fair
COLLECTOR NO.	66		

DESCRIPTION
1) Gambling - Disk - song.
2) [1:10] Gambling - Disk - song.
3) [2:14] Gambling - Disk - song.
4) [3:04] Gambling - Disk - song.

PERFORMER 1) Webb Jones; 2) Hebalakup; 3) Talicas; 4) Old Taylor

NOTES Surface noise. Overmodulation and tracking problem in 3). [LJF]: 1) ". . . cry if lose (crying he is, when he gets beat)." 2) ". . . all over his face willows." 3) ". . . coming from north in the fog." 4) ". . . (Quinault words) stood up towards sunrise."

CYLINDER NO.	963	**TIME**	4:21
AFS NO.	20,872: 10	**QUALITY**	good
COLLECTOR NO.	67		

DESCRIPTION
1) Shaman's song (while curing sick).
2) [1:36] Same.
3) [2:36] Shaman's song (while curing sick).
4) [3:36] Same.

PERFORMER 1), 3) Webb Jones; 2), 4) Mrs. Johnson

NOTES Surface noise. Some overmodulation and tracking problems in the beginning. [LJF]: 1) ". . . Piled up in one place they gave me (for) clothing." 3) ". . . (Quinault words) When he pulled out sickness he put it into dish."

CYLINDER NO.	964	**TIME**	4:14
AFS NO.	20,872: 11	**QUALITY**	good/fair
COLLECTOR NO.	68		

DESCRIPTION
1) Shaman song (curing sick), no words.
2) [1:20] Shaman song (curing sick).
3) [1:59] Same as 2).
4) [3:09] Shaman song curing sick.

PERFORMER 1), 4) Webb Jones; 2) Old Taylor; 3) Mrs. Johnson

NOTES Surface noise. Slight overmodulation. Sprung start on 2). 4) cuts off abruptly. [LJF]: 1), 4) "Owned and sung by Webb [Jones]." 4) ". . . Two Xades (name of taxelit) -- fish-taxelit."

CYLINDER NO.	965	**TIME**	4:12
AFS NO.	20,872: 12	**QUALITY**	fair
COLLECTOR NO.	69		

DESCRIPTION
1) Shaman song (looking for soul).
2) [1:52] Same.
3) [3:18] Shaman song (looking for soul).

PERFORMER 1) Webb Jones; 2) Mrs. Johnson; 3) Old Taylor

NOTES Surface noise. Overmodulation and tracking problems. [LJF]: 1) ". . . (Quinault words)." 3) ". . . where I stand (is the soul?)."

CYLINDER NO. 966 **TIME** 4:26
AFS NO. 20,872: 13 **QUALITY** fair
COLLECTOR NO. 70

DESCRIPTION
1) War song.
2) [1:17] Same.
3) [2:17] War song.
4) [3:22] Same.

PERFORMER 1) Talicas; 2) Mrs. Johnson; 3) Hebalakup; 4) Old Taylor

NOTES Surface noise. Overmodulation. Tracking problems at the end. [LJF]: 1) ". . . I can run better than wolf." 3) ". . . I have on top of my head a buzzing (This song sung when wounded, to cure oneself)."

CYLINDER NO. 967 **TIME** 3:45
AFS NO. 20,873: 1 **QUALITY** fair
COLLECTOR NO. 71

DESCRIPTION
1) War song.
2) [1:13] War song.
3) [2:14] War song.
4) [3:15] War song.

PERFORMER 1) Hebalakup; 2), 4) Old Taylor; 3) Mrs. Johnson

NOTES Overmodulation and tracking problems. [LJF]: 1) ". . . I am the one who had two [stumps?] . . . in my mouth." 2) ". . . I am squealing (he has an eagle taxelit)." 3) ". . . he likes it very well dry-face (used after return of war party while dancing around skull of slain enemy)." 4) ". . . (Makah language)."

CYLINDER NO. 968 **TIME** 3:41
AFS NO. 20,873: 2 **QUALITY** good
COLLECTOR NO. 72

DESCRIPTION
1) Beggar song.
2) [:52] Beggar song.
3) [1:41] Beggar song.
4) [2:22] Beggar song.
5) [2:59] Same as 4).

PERFORMER 1) Talicas; 2) Webb Jones; 3), 5) Mrs. Johnson; 4) Old Taylor

NOTES Engineer's false start. Overmodulation and tracking problem in 2). 4) breaks off as another person apparently corrects the singer's words. [LJF]: 1) ". . . Going to . . . himself, Eagle." 2) "(Makah) . . ." 3) ". . . With open mouth I walk around . . ." 4) ". . . (spoiled song) I am at the sunrise that rich (man)."

CYLINDER NO. 969 **TIME**
AFS NO. Not assigned **QUALITY**
COLLECTOR NO. 73

DESCRIPTION
1) Same as 9A [Lokwali dance song].
2) Same as 13A [Ts!ayeq dance song].
3) Same as 25B [Sibaxulayo' -- rough dancing song].
4) Same as 29A [Tcalalayo' song].

PERFORMER Webb Jones

NOTES Cylinder broken; not duplicated.

CYLINDER NO. 970 **TIME** 4:23
AFS NO. 20,873: 3 **QUALITY** good/fair
COLLECTOR NO. 74

DESCRIPTION
1) Same as 32A [Ts!asa'a male song].
2) [1:42] Same as 41A [Kiya's song].
3) [2:42] Same as 65C [Gambling - bone - male - song].
4) [3:38] Same as 68A [Shaman song (curing sick)].

PERFORMER Webb Jones

NOTES Surface noise. Tracking problems in 3) and 4). 4) ends abruptly.

CYLINDER NO.	971	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	75		
DESCRIPTION	1) Same as 26A [Tcalalayo' dance song]. 2) Same as 26C [Tcalalayo' dance song]. 3) Same as 30B [Ts!asa'a song].		
PERFORMER	Talicas Eastman		
NOTES	Cylinder missing; not yet duplicated.		

CYLINDER NO.	972	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	76		
DESCRIPTION	1) Same as 46A [Kiya'a song]. 2) Same as 47A [Kilya'a song]. 3) Same as 48D [Lokwali dance song]. 4) Same as 49B [Ts!ayeq song].		
PERFORMER	Mrs. Johnson		
NOTES	Cylinder broken; not duplicated.		

CYLINDER NO.	973	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	77		
DESCRIPTION	1) Same as 33A [Ts!asa'a - male song]. 2) Same as 38A [Kiya'a song]. 3) Same as 43A [Kiya'a song]. 4) Same as 57A [Love song, male].		
PERFORMER	Talicas Eastman		
NOTES	Cylinder broken; not duplicated.		

CYLINDER NO.	974	**TIME**	4:00
AFS NO.	20,873: 4	**QUALITY**	fair
COLLECTOR NO.	78		
DESCRIPTION	1) Same as 51A [Ts!asa'a song, female]. 2) [1:35] Same as 52A [Love song, female]. 3) [2:38] Same as 59C [Lullaby].		
PERFORMER	[probably Mrs. Johnson]		
NOTES	Surface noise. Muffled sound.		

CYLINDER NO. 975 **TIME** 4:02
AFS NO. 20,873: 5 **QUALITY** fair/good
COLLECTOR NO. 79

DESCRIPTION 1) Same as 70A [War song].
2) Same as 53A [Love song, female].
3) Same as 55A [Love song, female].
PERFORMER 1) Talicas Eastman; 2), 3) Mrs. Ward

NOTES Surface noise. Muffled sound.

CYLINDER NO. 976 **TIME** 3:33
AFS NO. 20,873: 6 **QUALITY** fair/good
COLLECTOR NO. 80

DESCRIPTION 1) Same as 71C [War song].
2) [1:08] Same as 56B [Love song, female].
3) [2:34] Same as 59A [Lullaby].
PERFORMER 1) Mrs. Johnson; 2), 3) Mrs. Ward

NOTES Surface noise, faint sound, beating.

CYLINDER NO. 977 **TIME**
AFS NO. Not assigned **QUALITY**
COLLECTOR NO. 81

DESCRIPTION 1) Shaker song.
2) Same.
3) Same.
PERFORMER 1) Talicas; 2) Mrs. Ward; 3) Arthur Howeattle

NOTES Cylinder broken; not duplicated.

CYLINDER NO. 978 **TIME** 4:16
AFS NO. 20,873: 7 **QUALITY** good/fair
COLLECTOR NO. 82

DESCRIPTION 1) Shaker song.
2) [1:48] Shaker song.
3) [2:09] Shaker song.
PERFORMER 1), 3) Talicas Eastman; 2) Mrs. Ward

NOTES Surface noise. Overmodulation and tracking problems.

CYLINDER NO.	979	**TIME**	1:04
AFS NO.	20,873: 8	**QUALITY**	fair
COLLECTOR NO.	95		

DESCRIPTION Unidentified "duplicate" song.
PERFORMER Unidentified male

NOTES Surface noise; some overmodulation. [CYLINDER BOX]: "Duplicates." There are three separate bands on the cylinder but only one song was transferred to tape. [ENGINEER'S LOG]: "Broken, but last cut playable."

SHASTA INDIAN MUSIC

THE LEO JOACHIM FRACHTENBERG COLLECTION

COLLECTOR: Leo Joachim Frachtenberg (1883-1930)

PERFORMERS: Klamath Billie (ca. 1849-1917), Isaac Washington

LOCATION: Siletz, Oregon

DATE: End of August 1915

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 881-883

AFS NUMBERS: 18,471: A9-A11

Three four-inch cylinders containing Shasta music recorded at Siletz, Oregon, in August 1915 by Leo Joachim Frachtenberg. The cylinders were transferred from the National Archives in 1948.

Though Shastans are usually included among the Californian culture groups, Shasta people such as Klamath Billie and Isaac Washington lived on the reservation at Siletz and their recordings should be understood in relation to the songs of their Athapaskan neighbors (see, for example, the note attached to cylinder 881). Frachtenberg had been working on Shasta, Athapaskan, and Alsea narrative and linguistic materials at Chemawa, Oregon, but interrupted those projects in order to make a short visit to Siletz. While there he recorded eighteen cylinders, three of which form this collection. The Shastan material consists of dance, gambling, and love songs. The cylinders were sent off to the Bureau of American Ethnology in mid-September.

In a footnote to Livingston Farrand's collection of Shastan and Athapaskan myths, edited by Frachtenberg, there is a comment about the practice at Siletz of referring to Shasta people as Klamath Indians, hence the name "Klamath Billie" ("Shasta and Athapascan Myths from Oregon," *Journal of American Folk-lore* 28 [1915]:209).

Klamath Billie's birth and death dates are written on his tombstone in the Paul Washington Cemetery, Siletz Reservation. Isaac Washington was the father of the man for whom the cemetery was named; he also is buried there (information supplied by Harriet Duncan Munnick, editor of *Early Catholic Church Records of the Pacific Northwest*, and Stephen Dow Beckham).

The Tututni and Upper Umpqua collections in this volume were recorded by Frachtenberg at Siletz on the same occasion.

SHASTA INDIAN MUSIC
THE LEO JOACHIM FRACHTENBERG COLLECTION

CYLINDER NO.	881	**TIME**	2:41
AFS NO.	18,471: A9	**QUALITY**	poor/fair
DESCRIPTION	1) Love song. 2) [1:00] Love song. 3) [2:04] Gambling song.		
PERFORMER	Klamath Billie		
NOTES	Machine and surface noise. Tracking problem. Sometimes faint. [NOTE]: "For a similar motif of the two love songs compare record entitled 'Rogue River Love Song.'" See cylinder 892 in the Frachtenberg Tututni collection.		

CYLINDER NO.	882	**TIME**	2:16
AFS NO.	18,471: A10	**QUALITY**	poor
DESCRIPTION	1) Dance song. 2) [:39] Dance song. 3) [1:13] Dance song. 4) [1:43] Dance song.		
PERFORMER	Isaac Washington		
NOTES	Surface and machine noise. Tracking problems. Sprung starts on 3) and 4).		

CYLINDER NO.	883	**TIME**	2:08
AFS NO.	18,471: A11	**QUALITY**	poor/fair
DESCRIPTION	1) Gambling song. 2) [:38] Gambling song. 3) [1:15] Gambling song. 4) [1:40] Gambling song.		
PERFORMER	Isaac Washington		
NOTES	Surface and machine noise. Tracking problems. Sprung start on 2).		

SQUAMISH INDIAN MUSIC

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMER: Jimmie O'Hammon

LOCATION: Chilliwack, British Columbia

DATE: September 16-20, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3,382-3,391

AFS NUMBERS: 10,725-10,726

BAE CATALOG NUMBERS: 2021-2030

Ten four-inch cylinders containing Squamish Indian music recorded by Frances Densmore near Chilliwack, British Columbia, in September 1926. The cylinders were transferred from the National Archives in 1948.

These cylinders are included in the mixture of Plateau and Northwest Coast materials described in her monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27). Densmore initially grouped these songs with the Thompson and Fraser River materials, but since the Squamish are a Coast Salish rather than Interior Salish people, the songs by Jimmie O'Hammon (sometimes written "O'Hammond"), the chief of a Squamish band, are here listed separately.

The Squamish cylinders are also described in Densmore's fieldnotes, ms. 3371 in the collections of the National Anthropological Archives. Information drawn from the fieldnotes follows the indication "[NOTES]" plus the relevant page number. The specific range of recording dates listed above is based on sporadic date and field number correlations found in Densmore's notes.

Densmore had assigned consecutive field numbers to the entire group of cylinders she recorded at Chilliwack. The field numbers given to this specific collection are 25, 68-70, 92, 94-95, 107-9. Field number 95, however, was originally applied to a cylinder subsequently "discarded"; possibly the cylinder was scraped and re-used (see cylinder 3388). Several other, sometimes inconsistent, numbering schemes were applied. The BAE numbers published in Densmore's monograph (listed first in the catalog entries for this collection) do not always agree with the BAE numbers on the catalog cards (listed in brackets after the published numbers). In addition, Densmore apparently assigned and re-assigned performer numbers while she worked on her analyses; see, for example, cylinders 3387-3388, identified collectively as O'Hammon (6). Some of the BAE catalog cards for this collection are also marked with an "S" plus a number (other "S" cylinders are found in the Thompson collection, Basin/Plateau catalog); for comparison, see the N-series numbers for the Nitinat collection.

Densmore included O'Hammon's songs in the following categories:

Dance songs
Game songs
Miscellaneous songs
Songs used in treatment of the sick

For additional Coast Salish materials, see also the Mainland Comox and Halkomelem collections in this catalog.

CYLINDER NO.	3,382	**TIME**	1:46
AFS NO.	10,725: B1	**QUALITY**	good
BAE CAT. NO.	2027 [2021]		
DESCRIPTION	Song of termination of period of mourning.		
PERFORMER	Jimmie O'Hammon		
NOTES	Program almost inaudible for several seconds ca. 1:00. Song ends abruptly. [NOTES-14]: "Crying song." Field no. 25. [CATALOG CARD]: "S-5." Transcription on p. 87.		

CYLINDER NO.	3,383	**TIME**	2:25
AFS NO.	10,725: B2	**QUALITY**	poor/good
BAE CAT. NO.	2021 [2022]		
DESCRIPTION	Song concerning the prophet Skilmaha.		
PERFORMER	Jimmie O'Hammon (1)		
NOTES	Speed warp at the beginning followed by sound fragments until ca. 0:42. Field no. 68. Transcription on p. 87.		

CYLINDER NO.	3,384	**TIME**	1:30
AFS NO.	10,725: B3	**QUALITY**	very good
BAE CAT. NO.	2022 [2023]		
DESCRIPTION	Song of a man alone at home.		
PERFORMER	Jimmie O'Hammon (2)		
NOTES	Field no. 69. [CATALOG CARD]: "S-6." Transcription on p. 84.		

CYLINDER NO.	3,385	**TIME**	1:34
AFS NO.	10,725: B4	**QUALITY**	very good
BAE CAT. NO.	2024		
DESCRIPTION	Social Dance song (d).		
PERFORMER	Jimmie O'Hammon (3)		
NOTES	Sound skips between 1:00 and 1:12. Song ends abruptly. [NOTES-28]: "No words." Field no. 70. Transcription on p. 55.		

CYLINDER NO.	3,386	**TIME**	1:52
AFS NO.	10,725: B5	**QUALITY**	good
BAE CAT. NO.	2026 [2025]		

DESCRIPTION	1) "This song cheers me." 2) [:33--Repetition].
PERFORMER	Jimmie O'Hammon (4)
NOTES	Surface noise. 1) is rather faint. 2) ends abruptly. Field no. 92. Transcription on p. 36.

CYLINDER NO.	3,387	**TIME**	1:11
AFS NO.	10,725: B6	**QUALITY**	very good
BAE CAT. NO.	2028 [2026]		

DESCRIPTION	Slahal song (a).
PERFORMER	Jimmie O'Hammon (6)
NOTES	Surface noise. Field no. 94. [CATALOG CARD]: This song and the one on the following cylinder are listed together, collectively identified as "O'Hammond (6)." Transcription on p. 67.

CYLINDER NO.	3,388	**TIME**	1:21
AFS NO.	10,726: A1	**QUALITY**	good
BAE CAT. NO.	2023 [2027]		

DESCRIPTION	Slahal song (b).
PERFORMER	Jimmie O'Hammon (6) [see above].
NOTES	Beating at the beginning. Surface noise. Possibly recorded over an earlier program. [NOTES-58, for the original field number 95]: "Discarded. This is the song about Christ changing some into animals" (see the introduction to this collection). [BOX]: Field no. 95. Transcription on p. 68.

CYLINDER NO.	3,389	**TIME**	1:46
AFS NO.	10,726: A2	**QUALITY**	good/poor
BAE CAT. NO.	2029 [2028]		

DESCRIPTION	Song of happiness.
PERFORMER	Jimmie O'Hammon (7)
NOTES	Surface noise. Pulsating sound after 1:10. Program inaudible after 1:20. Field no. 107. Transcription on p. 90.

CYLINDER NO.	3,390	**TIME**	1:36
AFS NO.	10,726: A3	**QUALITY**	good
BAE CAT. NO.	2025 [2029]		

DESCRIPTION	Dream of going to Ottawa.
PERFORMER	Jimmie O'Hammon (8)
NOTES	Surface noise. Skipping during the last 15 seconds. Field no. 108. Transcription on p. 90.

CYLINDER NO.	3,391	**TIME**	1:57
AFS NO.	10,726: A4	**QUALITY**	good
BAE CAT. NO.	2030		

DESCRIPTION	Song of a hunter.
PERFORMER	Jimmie O'Hammon (9)
NOTES	Surface noise. Beating in mid-program. Field no. 109. Transcription on p. 89. [NOTES-index]: "Goat."

TLINGIT INDIAN MUSIC

THE JOHN REED SWANTON COLLECTION

COLLECTOR: John Reed Swanton (1873-1958)

PERFORMERS: Dekina'k!^{u} (Jacob Morris), Don Cameron

DATE: January 9-March 21, 1904

LOCATION: Sitka, Alaska

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 1683-1695; 1705, 1716, 1719, 1721-1727, 1729-1734, 1739, 1741-1742

AFS NUMBERS: 17,029; 21,251-21,254

Thirty-two six-inch cylinders, thirty definitely and two probably containing Tlingit Indian music collected by John Reed Swanton in Sitka, Alaska, in 1904. The cylinders were transferred from the National Archives in 1948.

Only the first thirteen cylinders, in boxes labeled "Swanton," were initially identified as belonging to this collection. The others, unmarked or identified only by Roman numerals, were included in the collection identified as "Anonymous 1" on p. 33 of the *Inventory*, volume 1 in the Federal Cylinder Project catalog series. When transferred to preservation tape, the latter Tlingit cylinders were mixed in with others labeled "may be Caddo," thus the assigned cylinder and AFS numbers are not always consecutive.

Swanton recorded a total of forty-one cylinders; descriptions and text translations of the songs are in ms. 4118-a in the collections of the National Anthropological Archives, Smithsonian Institution. These translations have been matched with "Words of songs taken in connection with graphophone records," a chapter in Swanton's *Tlingit Myths and Texts* (BAE Bulletin 39, pp. 390-415). The narrative "titles"found in the published text are used, generally verbatim, in the **DESCRIPTION** entries followed in brackets by the song number and the page references; additional information from the manuscript is incorporated in the **NOTES**. The "anonymous" cylinders were each identified as Tlingit when one or more of the songs could be matched with the published or manuscript texts.

At the time the first thirteen cylinders were duplicated on tape, they were played much faster than the speed at which Swanton had recorded them (Swanton having used an unusually slow speed—ca. 50 rpm—for recording). Thus the first part of the collection is too high-pitched and almost unintelligible. In addition, surface noise is a problem throughout.

Song genres included in Swanton's collection are:

Cradle songs
Love songs
Mourning songs
Shamans' songs
Songs for feasts
Songs for song contests between
  men "at enmity with each other"
Songs from myths

In cases where the songs were taken from myths, Swanton provided cross-references to the relevant texts in the other chapters of his book. For additional information, see also his monograph, "Social Condition, Beliefs, and Linguistic Relationship of the Tlingit Indians," in the *26th Annual Report of the Bureau of American Ethnology 1904-1905*.

Don Cameron, Swanton's interpreter, was also an informant for R. L. Olson whose fieldwork began in 1933 ("Social Structure and Social Life of the Tlingit in Alaska," *Anthropological Records* 26 [1967]:vi).

CYLINDER NO.	1,683	**TIME**	6:14
AFS NO.	17,029: 1	**QUALITY**	good/fair
COLLECTOR NO.	I		

DESCRIPTION
1) A mourning song belonging to the Kagwantan [#103--p. 415].
2) [:54] A love song originally obtained from a Tagish woman [#99--p. 414].
3) [2:57] A very modern love song [#100--p. 415].

PERFORMER Dekinak!u--1); Don Cameron--2), 3)

NOTES Surface noise. Abrupt starts and muffled, slightly distorted sound on 2) and 3). Sound drop-outs after 4:00. Machine noises at 1:59 and 4:59. [MS]: 2) is an "Athapascan song." [According to Sitka-area Tlingits who heard the recordings in autumn, 1986, the love song precedes the mourning song, and 3) is actually the song of the Wrangell Indians on the way to Sitka listed as the first song on the following cylinder.]

CYLINDER NO.	1,684	**TIME**	4:55
AFS NO.	17,029: 2	**QUALITY**	poor
COLLECTOR NO.	II		

DESCRIPTION
1) Song said to have been sung by Wrangell Indians on the way to Sitka when they felt sure that they were going to be killed [#67--p. 406].
2) [1:45--Repetition].
3) [2:59] An "Angry song" composed by Sexdagwet! of the L!enedi against Little Raven (Yelk!), a blind man of Tongass (Tanta qoan), with whom he was angry [#50--p. 402].

PERFORMER Dekinak!u

NOTES Surface noise. Distorted, fluttering sound and drop-outs. Faint and indistinct during 3)--possibly more stops and starts. [Some Sitka Tlingit people identified 3) as the "angry song" while 1) and 2) are a mourning song.]

CYLINDER NO.	1,685	**TIME**	3:53
AFS NO.	17,029: 3	**QUALITY**	fair/poor
COLLECTOR NO.	III		
DESCRIPTION	1) Another ["Angry song"] on the same subject as the [preceding] and by the same composer [#51--p. 402]. 2) [1:04--Repetition]. 3) [1:58] A song about Raven's travels through the world, used at all kinds of dances [#1--p. 390].		
PERFORMER	Dekinak!u		
NOTES	Surface noise. Fluttering sound. Sound drop-outs. Sprung start on 3).		

CYLINDER NO.	1,686	**TIME**	4:02
AFS NO.	17,029: 4	**QUALITY**	fair/poor
COLLECTOR NO.	IV		
DESCRIPTION	1) A peace song composed by a Chilkat man named Kingu after there had been war between his people and the Wuckitan, and the latter were coming up there to a peace feast [#87--p. 411]. 2) [1:49] A Kagwantan cradle song, sung over the child and used also at feasts. The child itself is supposed to be speaking [#13--pp. 392-93]. 3) [2:40] Cradle song for a girl [#14--p. 393]. 4) [3:15] Cradle song for a boy [#15--p. 393].		
PERFORMER	Dekinak!u		
NOTES	Surface noise. Sprung starts on 1), 2), 4). Sound drop-outs.		

CYLINDER NO.	1,687	**TIME**	4:28
AFS NO.	17,029: 5	**QUALITY**	fair, poor
COLLECTOR NO.	V		

DESCRIPTION 1) This is sung when peace is being made after a great war. With a change in the name of the clan mentioned it could be used by anyone [#88--p. 411].
2) [:55] Song of the Hummingbird Deer [#89--p. 412].

PERFORMER Dekinak!^{u}

NOTES Surface noise. Abrupt starts on 1) and 2). Impossible to decipher for a time following 2:57; sound drop-outs. Speed warp at 3:48. [MS]: "Song of the Deer. He has eagle feathers or eagle tail in each hand and eagles down and quills in his hair. The man's wife is not allowed to look at him when he is deer. He has to sing early before the raven calls. Certain men watch him, take charge of his toilet sticks, etc. Just before the Qowakan starts this song, they turn around 4 times with him in the direction the sun goes. Deer has to give encouraging word on opposite side [where/when] he is taken up. They exchange sides for this purpose."

CYLINDER NO.	1,688	**TIME**	4:04
AFS NO.	17,029: 6	**QUALITY**	fair/poor
COLLECTOR NO.	VI		

DESCRIPTION 1) A song without words, sung by spirits when food is sent to them through the fire [#85--p. 411].
2) [1:19] This was sung by New-rich (Yisganałx), chief of the Auk people, when he defeated a Yakutat chief in a property contest . . . [#43--pp. 399-400].
3) [2:04] T!aoyakinik, chief of the Kagwantan, dreamed this song about the wolf post [#84--p. 411].

PERFORMER Dekinak!^{u}

NOTES Surface noise. Sound drop-outs.

CYLINDER NO. 1,689 **TIME** 4:41
AFS NO. 17,029: 7 **QUALITY** poor
COLLECTOR NO. VII

DESCRIPTION
1) "Failure" [Deer song #90].
2) [1:03] [Repetition of] a deer song supposed to have been used by the land otters when they were making peace and afterward by men also [#90--p. 412].
3) [2:02] Composed since the missionaries came, by a man named Deer-woman (Cawat-qowakan), at a time when the people were hunting sea otter [#86--p. 411].
4) [2:52] A song about Qakeq!^{u}te [#2--p. 390].
5) [3:50] A second song about Qakeq!^{u}te composed when he caught a frog instead of a ground hog [#3--p. 391].

PERFORMER Dekinak!^{u}

NOTES Surface noise. Flutter. Sound drop-outs. Spoken words at the beginning and in the middle of 1) and 2). Sprung starts on 4) and 5). 3) and 5) are sometimes inaudible.

CYLINDER NO. 1,690 **TIME** 4:00
AFS NO. 17,029: 8 **QUALITY** fair/poor
COLLECTOR NO. VIII

DESCRIPTION
1) Song composed by Qaq!atcguk after his dream on the island [#5--p. 391].
2) [1:40] This is a ground-hog song sung while the singer holds up its skin in front with both hands. Its cry when jumping into its hole is also imitated [#11--p. 392].
3) [2:47] After a bear had been killed its head was set up by the fire and people dropped grease into the fire in front of it, at the same time saying "You have come out of the body among us, so you are we" [#12--p. 392].
4) [3:33] [Repetition of the] song composed about a bear's head.

PERFORMER Dekinak!^{u}

NOTES Surface noise. Flutter. Sound drop-outs. Sprung start on 1) and abrupt beginning on 4). Possibly a tracking problem at the end.

CYLINDER NO. 1,691 **TIME** 4:13
AFS NO. 17,029: 9 **QUALITY** poor
COLLECTOR NO. IX

DESCRIPTION
1) A man named Nus!ni composed this song and immediately afterward stabbed several of his friends [#66--p. 406].
2) [1:13] A man had all of his friends destroyed by a bear, and was the only one left in the fort they were then occupying. There he composed this song. The last words are used because he was going to succeed his uncle [#71--p. 407].
3) [2:30] A song used at feasts when two of the host's people dance and one of each of the two parties invited sings for them [#23--p. 395].
4) [3:09--Song or repetition or continuation?].

PERFORMER Dekinak!ᵘ

NOTES Much surface noise. There are only three recorded bands on the cylinder and only three songs listed; 4) is minimally audible and may be a repetition or continuation of earlier material. 2) begins and 3) ends abruptly.

CYLINDER NO. 1,692 **TIME** 4:34
AFS NO. 17,029: 10 **QUALITY** poor
COLLECTOR NO. X

DESCRIPTION
1) A love song composed by a dancer named Siq!oet, who belonged to the Raven phratry. His sweetheart was away when the 4th of July came [#101--p. 415].
2) [1:56] Composed by Qa ucte, a Kagwantan man, about men who never keep their word--those who talk much after they have been drinking and later do not remember what they have said [#97--p. 414].
3) [2:49] Composed by a man named Raven-skin (Yeł-dugu) when his sweetheart abandoned him [#102--p. 415].
4) [3:40] Song composed by a man who had been brought up in court before Judge Tuttle [#98--p. 414].

PERFORMER Don Cameron

NOTES Surface noise. Speed warp at 0:39. 1) ends and 3) begins abruptly. Sprung starts on 2) and 4). Sound drop-outs. Distortion during 3). [MS]: "D. gave me the songs on this roll."

CYLINDER NO. 1,693 **TIME** 4:25
AFS NO. 17,029: 11 **QUALITY** fair/poor
COLLECTOR NO. XI

DESCRIPTION

1) Composed by a man called Small-lake-underneath (Hayi-ak!ᵘ) about a drifting log found full of nails, out of which a house was built. It is used when a feast is about to be given for a dead man, and they have their blankets tied up to their waists and carry canes [#24--p. 395].
2) [1:46] A Kagwantan song used at a feast when a slave is to be killed [#25--p. 395].
3) [3:35] Composed by a Chilkat man named Kaogu on the instant when he was asked to compose a song about a certain man's mother who had just died [#72--p. 407].

PERFORMER Dekinak!ᵘ

NOTES Surface noise. Sound drop-outs. Abrupt start at the beginning. Flutter during 2). Speed warp at 2:38.

CYLINDER NO. 1,694 **TIME** 4:05
AFS NO. 17,029: 12 **QUALITY** poor/fair
COLLECTOR NO. XII

DESCRIPTION

1) Composed about the Ganaxtedi woman who reared the woodworm [#6--p. 391].
2) [1:32] Composed by a man named Katda . . . whose wife was taken away from him by her people, who would not let her return [#63--p. 405].
3) [2:28] This is called a "half song," and was composed by a man named Saxa, about a deer [#91--p. 412].
4) [3:19] Composed by one of the L!enedi about Juneau when gold was first found there [#49--p. 401].

PERFORMER Dekinak!ᵘ

NOTES Surface noise. Flutter. Faint sound and drop-outs. Abrupt start on 2) and 3). Possible tracking problem at the beginning of 4). Abrupt ending on 2) and 4). [MS]: 4) was composed by Andeyek.

CYLINDER NO.	1,695	**TIME**	3:57
AFS NO.	17,029: 13	**QUALITY**	fair/good, poor
COLLECTOR NO.	XIII		

DESCRIPTION

1) A potlatch song composed by Man-that-obeys (Q!ayax-qoste) of the Box-house people [#26--p. 396].
2) [1:42] Composed by Naweya, a very old man of the Box-house people, just before he died, so that it could be used at feasts [#27--p. 396].
3) [2:50] A cradle song of unknown authorship. It might be used by anyone [#16--p. 393].
4) [3:31] The song with which Raven was nursed. Both phratries use it [#17--p. 393].

PERFORMER Dekinak!^{u}

NOTES Surface noise. Abrupt start on 1). Sound drop-outs during 3).

CYLINDER NO.	1,705	**TIME**	4:13; 5:17
AFS NO.	21,251: 2-3	**QUALITY**	fair
COLLECTOR NO.	XXIV		

DESCRIPTION

1) Same as [first song on cylinder 1727] [#69--p. 407].
2) [1:14/1:40] Composed by Here-is-a-feather (T!aoyat!), one of the Kagwantan, when his brother died. It is used as a mourning and dancing song [#75--p. 408].
3) [2:26/3:14] Composed by Man-for-himself (Stuwaqa), one of the Kagwantan, about his wife, who was from Kake. It was originally composed in Haida [#76--pp. 408-9].
4) [3:37/4:28] Composed by Man-that-is-not-all-right (Qa-ucte) about Princess Thom (Gadjint), because when she was very young all sorts of young men went to her house, filling it as if it were a saloon [#62--p. 405].

PERFORMER Dekinak!^{u}

NOTES Recorded twice on preservation tape; the first take is too fast. Surface noise. Abrupt starts on 2), 3), and 4); abrupt cut-off on 4). Cylinder box marked "12." [MS]: 2) "A mistake was made by inverting the words of this in graphophone." [According to Sitka Tlingit people who heard the recording in 1986, 3) is a song for Haida dancing, rather than in Haida; the text is in Tlingit. It was composed by the person listed for song #2 (T!aoyat!, also spelled "Tlaquya") and is still sung today.]

CYLINDER NO.	1,716	**TIME**	6:24
AFS NO.	21,252: 2	**QUALITY**	fair
COLLECTOR NO.	XIV		

DESCRIPTION

1) Composed by Other-water (Gonahin) over a dead man [#73--p. 408].
2) [2:00] Composed by Naotsin when peace was made between the L!uk!naxadi and the Kagwantan [#92--p. 413].
3) [4:00] Composed by Going-across-the-road (Degahet!), a rich man who was paid to compose it, one time when the Kagwantan and the Wuckitan made peace [#93--p. 413].

PERFORMER Dekinak!^{u}

NOTES Surface noise and distorted sound. Tracking problems.

CYLINDER NO.	1,719	**TIME**	5:37
AFS NO.	21,252: 5	**QUALITY**	good/fair
COLLECTOR NO.	XV		

DESCRIPTION

1) This was composed by a L!uk!naxadi man named Łqena when he was the only one of his people saved and his enemies wanted to make peace with him. He danced as a deer, singing this song, and at the end of it cut in two the man standing next to him. When used as a deer song in later times, the last words were of course different [#94--p. 413].
2) [2:23] Composed by one of the L!enedi named Cuk!usayi (Little-lake-up-above), when his people expected others to come with food to give them a feast [#18--pp. 393-94].
3) [4:40] Also composed by Cuk!usayi on the same occasion as the preceding [#19--p. 394].

PERFORMER Dekinak!^{u}

NOTES Surface noise and distorted sound. 2) ends with tracking problems.

CYLINDER NO.	1,721	**TIME**	4:21
AFS NO.	21,252: 7	**QUALITY**	fair
COLLECTOR NO.	XVI		

DESCRIPTION

1) Composed by Joined-together (Wuct-wudutsu) when all of his friends went down the rapids at Gonaxo and were drowned [#74--p. 408].
2) [2:23] A peace song composed by a Kagwantan man of Chilkat named Nal!ic [#95--pp. 413-14].

PERFORMER Dekinak!u

NOTES Surface and machine noise. Distorted, muffled sound. Possibly re-recorded at too fast a speed. Tracking problems.

CYLINDER NO.	1,722	**TIME**	5:25
AFS NO.	21,252: 8	**QUALITY**	poor/fair
COLLECTOR NO.	XVII		

DESCRIPTION

1) A spirit song composed by a shaman called Luswat belonging to the Kagwantan [#7--p. 391].
2) [2:00] Composed by a man of the T!aq!dentan named One-whose-quill-is-disliked (T!awukdułnuk) [#8--p. 392].
3) [3:06] Composed by one of the T!aq!dentan named Kas!enduaxtc. These spirit songs were also used in dancing [#9--p. 392].
4) [4:17] A song with Athapascan words which came to a shaman named Cuwusen from an Athapascan spirit--words unintelligible to my informants [#10--p. 392].

PERFORMER Dekinak!u

NOTES Surface noise and distorted sound. Possibly re-recorded at too fast a speed. [MS]: 1), 2), and 3) are Yek songs.

CYLINDER NO. 1,723 **TIME** 4:16
AFS NO. 21,252: 9 **QUALITY** fair
COLLECTOR NO. XX

DESCRIPTION
1) "Spoiled" [#34].
2) [1:00] Song composed by Naqałi (Haida Charley) for four when they are dancing at a feast [#34--p. 397].
3) [2:17] Composed about a certain man by Andeyek, one of the L!enedi [#52--p. 402].

PERFORMER Dekinak!^{u}

NOTES Surface noise and distorted sound. 1), the song fragment, breaks off abruptly.

CYLINDER NO. 1,724 **TIME** 5:10
AFS NO. 21,252: 10 **QUALITY** fair
COLLECTOR NO. XXX

DESCRIPTION
1) Composed by Cuk!usayi after they had vainly expected a feast for some time [#20--p. 394].
2) [3:34] Composed by a shaman of the Kagwantan named K!agank! [#59--p. 404].

PERFORMER Dekinak!^{u}

NOTES Surface noise. Tracking problem. The engineer labels this as "cylinder XX"; "XX" is written on the cylinder box lid while "XXX" is on the side of the box. The recording matches the songs listed for cylinder XXX.

CYLINDER NO. 1,725 **TIME** 6:19
AFS NO. 21,253: 1 **QUALITY** fair/good
COLLECTOR NO. XXXII

DESCRIPTION
1) Composed by Saxa of the Kagwantan [#41--p. 399].
2) [3:06] Composed by Crying-[wolf] (Gaxe) of the Chilkat Kagwantan [#42--p. 399].

PERFORMER Dekinak!^{u}

NOTES Surface noise and sound distortion. Abrupt start on 2). The engineer labels this as "cylinder XXII"; "XXII" is found on the cylinder box lid while "XXXII" is on the side of the box. The recording matches the songs listed for XXXII.

CYLINDER NO. 1,726 **TIME** 5:54
AFS NO. 21,253: 2 **QUALITY** fair
COLLECTOR NO. XXII

DESCRIPTION
1) [:29] Dorsal-fin-of-killer-whale-seen (Guc-dutin), one of the Nanyaayi, almost died when on the way to Victoria, and composed this song about his old friends [#68--p. 406].
2) [2:50] Composed by Kałgis, a man of the Sitka Kagwantan, about one of the Nanyaayi named Cugan, before the victory of the Sitka people over those of Wrangell [#56--p. 403].
3) [4:42] Composed by one of the Kagwantan named Ketłcik!e, and used in making peace and at feasts. When the dancers have reached the door, some one says, "Where is the man?" and they reply, "Up in the woods," because the man who is to start the song hides himself just before it begins [#96--p. 414].

PERFORMER Dekinak!u

NOTES Surface noise. Muffled sound. 1) begins abruptly. "Old" is written on the box.

CYLINDER NO. 1,727 **TIME** 4:22
AFS NO. 21,253: 3 **QUALITY** fair
COLLECTOR NO. XXIII

DESCRIPTION
1) Although this song is very much older, the words were put in at the time the people of Sitka killed those of Wrangell. Just before they started singing, everyone had to raise his paddle and cheer on account of the scalps [#69--p. 407].
2) [2:01] Composed by Going-across-the road (Degahet!) who belonged to the T!ikana tribe of the Xakanukedi [#35--pp. 397-98].

PERFORMER Dekinak!u

NOTES Surface noise. Muffled, distorted sound. Tracking problem at the end of 1). 2) begins abruptly. Song #69 is also found on cylinder 1,705. [MS]: 1) "Scalp song . . . Stick is put out straight from the side with scalp on end. If the scalp swings out and back, it is happy, if along parallel with the canoe, it is sorry."

CYLINDER NO.	1,729	**TIME**	5:29
AFS NO.	21,253: 5	**QUALITY**	fair
COLLECTOR NO.	Uncertain		
DESCRIPTION	1) Song. 2) [2:01] Song. 3) [3:57] Song.		
PERFORMER	[Dekinak!^{u}?]		
NOTES	Surface noise. Muffled sound. 1) ends with tracking problems. Several spoken words ca. 5:10, then song resumes. "XXIII" is found on the cylinder box, but the program does not match the songs found on Swanton's cylinder XXIII; this may be cylinder XVIII containing songs #28, 29, 30.		

CYLINDER NO.	1,730	**TIME**	5:12
AFS NO.	21,253: 6	**QUALITY**	fair
COLLECTOR NO.	XXV		
DESCRIPTION	1) Composed by one of the Kagwantan called Yuwak!^{u} [#44--p. 400]. 2) [2:54] Composed by Little-lake-up-above (Cuk!usa-yi) of the L!enedi [#36--p. 398].		
PERFORMER	Dekinak!^{u}		
NOTES	Surface noise. Muffled sound. Engineer labels this as "cylinder XXIV"; "XXIV" is found on the cylinder box lid, but "XXV" is written on the side of the box and the songs match the program listed for XXV.		

CYLINDER NO. 1,731 **TIME** 5:37
AFS NO. 21,253: 7 **QUALITY** poor/fair
COLLECTOR NO. Probably XXVI

DESCRIPTION
1) [:18] Composed by one of the Kiksadi named Dead Raven (Nawiyeł). There was a second part to this which the writer's informant had forgotten. [#37--p. 398].
2) [2:01] Composed by For-a-town spirit (An-de-yek) of the L!enedi about the T!aq!dentan, because when the latter came to Juneau to drink they did not pay any attention to the Auk people [#45--p. 400].

PERFORMER Dekinak!u

NOTES The texted portion of the songs is unclear, so the song identifications assigned on the basis of the box labels have not been confirmed. Surface noise; muffled, sometimes distorted sound. Tracking problems and sound skips. 1) begins abruptly.

CYLINDER NO. 1,732 **TIME** 6:19
AFS NO. 21,253: 8 **QUALITY** fair
COLLECTOR NO. XXXIV

DESCRIPTION
1) Composed by a Nanyaayi named Kakasguxo, about Kack!alk! and Łq!ayak!, referring to the time when they strove to cross the Stikine and were turned to stone. This is a mourning song, therefore a long cane is used when it is sung [#79--pp. 409-10].
2) [3:50] Composed by Man-who-obeys (Q!ayax qoste) of the Kagwantan about his son who was drowned coming down Chilkat river [#80--p. 410].

PERFORMER Dekinak!u

NOTES Surface noise and muffled sound. Tracking problems. Several spoken words at the end of 2). Engineer identifies this as cylinder "XXVII." "XXVII" is found on the box lid, but "XXXIV" appears on the side of the box; the program matches the songs found on XXXIV. [MS]: 1) "Sister turned them into stone by looking at them while menstruating."

CYLINDER NO.	1,733	**TIME**	6:31
AFS NO.	21,253: 9	**QUALITY**	poor/fair
COLLECTOR NO.	XXXI		
DESCRIPTION	1) Composed by one of the L!uk!naxadi named Nawutsin, probably from the jerking of cohoes when dying [#39--pp. 398-99]. 2) [3:25] Composed by Kakayek of the Kagwantan [#40--p. 399].		
PERFORMER	Dekinak!^{u}		
NOTES	Surface noise and muffled sound. Tracking problems.		

CYLINDER NO.	1,734	**TIME**	
AFS NO.	Not assigned	**QUALITY**	
COLLECTOR NO.	XXXIII		
DESCRIPTION	1) Composed by Little Raven (Yełk!), one of the Prince of Wales Island people (Tanta qoan) about Sexdagwet! of the L!enedi, who had previously gotten the best of him (see song #50) [#60--pp. 404-5]. 2) Composed by Kaqatucutc of the Kagwantan when his father and his uncle died [#78--p. 409].		
PERFORMER	Dekinak!^{u}		
NOTES	Cylinder unplayable; not dubbed.		

CYLINDER NO.	1,739	**TIME**	6:11
AFS NO.	21,254: 4	**QUALITY**	fair
COLLECTOR NO.	XXXVII		
DESCRIPTION	This is sung by all the Kagwantan when a person's body is being burned, the first part during the burning itself and the second part while the women are dancing around the fire, wearing ear pendants [#70--p. 407].		
PERFORMER	Dekinak!^{u}		
NOTES	Surface noise and muffled sound. Ends with tracking problem.		

CYLINDER NO. 1,741 **TIME** 4:22
AFS NO. 21,254: 6 **QUALITY** poor
COLLECTOR NO.

DESCRIPTION 1) Song.
2) [1:19] Song.
3) [2:28] Song.
PERFORMER [Dekinak!^{u} ?]

NOTES Probably a Swanton cylinder. Much surface noise. Tracking problems and sound skips.

CYLINDER NO. 1,742 **TIME** 5:11
AFS NO. 21,254: 7 **QUALITY** fair/poor
COLLECTOR NO.

DESCRIPTION 1) Song.
2) [1:57] Song.
3) [3:23] Song.
PERFORMER [Dekinak!^{u} ?]

NOTES Probably a Swanton cylinder. Surface noise. Distortion at the beginning.

TSIMSHIAN INDIAN MUSIC AND SPOKEN WORD

THE FRANCES DENSMORE COLLECTION

COLLECTOR: Frances Densmore (1867-1957)

PERFORMERS: Jane Green, Henry Haldane, Johnson (Chief Legare), Ellen Stevens

LOCATION: Chilliwack, British Columbia

DATE: September 14-23, 1926

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 3,214-3,222

AFS NUMBER: 10,693

BAE CATALOG NUMBERS: 1681-1689

Nine four-inch cylinders containing Tsimshian Indian music and spoken word recorded by Frances Densmore near Chilliwack, British Columbia, in September 1926. The cylinders were transferred from the National Archives in 1948.

Songs on these cylinders were among the Pacific Northwest and Plateau materials transcribed and analyzed in Densmore's monograph, *Music of the Indians of British Columbia* (BAE Bulletin 136, Anthropological Papers, No. 27). The songs are also described in her fieldnotes, ms. 3371 in the collections of the National Anthropological Archives. Information drawn from the fieldnotes follows the indication "[NOTES]" plus the relevant page numbers. The BAE catalog cards for this collection include references to the homes of the singers—Port Simpson and the Skeena and Nass Rivers.

Densmore assigned consecutive field numbers to the entire group of songs recorded at Chilliwack. The field numbers given to this particular collection are 46-47, 50, 86-89, 121-22.

Song categories defined by Densmore and represented in this collection include:

- Canoe song
- Divorce songs
- Love songs
- Miscellaneous song
- Songs connected with stories

For a much more elaborate study of Tsimshian repertoire, see Marius Barbeau's section on Tsimshian songs in *The Tsimshian: Their Arts and Music* (Publications of the American Ethnological Society 18, 1951). His collection of 225 cylinders recorded between 1915 and 1929 on the Skeena and Nass Rivers is in the National Museum of Canada; seventy-five songs—including paddling songs, songs derived from myths, and "lyric songs"—are transcribed and analyzed in the publication cited. Plate 8 is a photograph of a Tsimshian singer recording with an Edison machine.

TSIMSHIAN INDIAN MUSIC AND SPOKEN WORD
THE FRANCES DENSMORE COLLECTION

CYLINDER NO.	3,214	**TIME**	2:32
AFS NO.	10,693: A1	**QUALITY**	good/fair
BAE CAT. NO.	1681		

DESCRIPTION
1) [Narrative].
2) [:46] Song with story of the frog woman.
3) [1:41--Narrative].
4) [1:56--Repetition of song].

PERFORMER Henry Haldane

NOTES Somewhat muffled, faint sound. 4) cuts off abruptly. Field no. 121. Transcription on p. 76.

CYLINDER NO.	3,215	**TIME**	2:03
AFS NO.	10,693: A2	**QUALITY**	good/fair
BAE CAT. NO.	1682		

DESCRIPTION
1) Canoe song (c).
2) [:40--Continuation or repetition].
3) [1:16--Continuation or repetition].

PERFORMER Johnson (Chief Legare)

NOTES Faint sound initially. Spoken words between 1) and 2). Two "calls" follow 3). [BOX]: "Recorded by Legare of Port Simpson." Field no. 122. Transcription on p. 75.

CYLINDER NO.	3,216	**TIME**	2:09
AFS NO.	10,693: A3	**QUALITY**	fair
BAE CAT. NO.	1683		

DESCRIPTION Song to a spirit in the fire.

PERFORMER Jane Green (2)

NOTES Faint sound. Field no. 86. Transcription on p. 86.

CYLINDER NO.	3,217	**TIME**	2:09
AFS NO.	10,693: A4	**QUALITY**	fair/good
BAE CAT. NO.	1684		

DESCRIPTION	Divorce song (a).
PERFORMER	Jane Green (4)
NOTES	Faint program with some surface noise. Field no. 88. Transcription on p. 84.

CYLINDER NO.	3,218	**TIME**	2:09
AFS NO.	10,693: B1	**QUALITY**	fair
BAE CAT. NO.	1685		

DESCRIPTION	Divorce song (b).
PERFORMER	Jane Green (5)
NOTES	Sound skips; muffled sound. Field no. 89. Transcription on p. 85.

CYLINDER NO.	3,219	**TIME**	2:13
AFS NO.	10,693: B2	**QUALITY**	fair/good
BAE CAT. NO.	1686		

DESCRIPTION	"Wrap a feather around me."
PERFORMER	Jane Green (3)
NOTES	Faint, muffled sound. Field no. 87. Transcription on p. 77.

CYLINDER NO.	3,220	**TIME**	2:11
AFS NO.	10,693: B3	**QUALITY**	good/fair
BAE CAT. NO.	1687		

DESCRIPTION	"I am going to stay at home" [Love song (a)].
PERFORMER	Jane Green (1)
NOTES	Faint, muffled sound. Song ends abruptly. Field no. 50. Partial transcription on p. 82.

CYLINDER NO.	3,221	**TIME**	1:44
AFS NO.	10,693: B4	**QUALITY**	good/fair
BAE CAT. NO.	1688		

DESCRIPTION	"She is glad to see him" [Love song (b)].
PERFORMER	Ellen Stevens (2)
NOTES	Sometimes faint, muffled sound. Drumming audible after 0:55. [NOTES-25]: The song text matches the notes for field no. 47. But the cylinder box is marked "46"; apparently these cylinders are in the wrong boxes. Transcription on p. 83.

CYLINDER NO.	3,222	**TIME**	2:25
AFS NO.	10,693: B5	**QUALITY**	fair/good
BAE CAT. NO.	1689		

DESCRIPTION	1) "Give me a bottle of rum" [Love song (c)]. 2) [1:05--Repetition]. 3) [1:56--Repetition].
PERFORMER	Ellen Stevens (1)
NOTES	Faint, muffled sound. Several words spoken between the repetitions. Beating during 2). 3) ends abruptly. [NOTES-24]: The song text matches the notes for field no. 46, but the cylinder box is labeled "47"; see above. Transcription on p. 83.

TUTUTNI INDIAN MUSIC

THE LEO JOACHIM FRACHTENBERG COLLECTION

COLLECTOR: Leo Joachim Frachtenberg (1883-1930)

PERFORMERS: Billie Sampson [Mikunu-tune], Joe Cook [Tutu-tune], Bensell Orton [Chasta Costa — 1873-1936], Hoxie Simmons [Rogue River-Galice Creek — 1872-1963], Archie Johnson [Rogue River — 1875-1967]

LOCATION: Siletz, Oregon

DATE: End of August 1915

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBERS: 884-887; 889-897

AFS NUMBERS: 18,471 and 22,169

Thirteen four-inch cylinders containing music from several Oregon Athapaskan groups recorded at Siletz, Oregon, in August 1915, by Leo Joachim Frachtenberg. The cylinders were transferred from the National Archives in 1948.

Frachtenberg had been working on Shastan, Athapaskan, and Alsea linguistic and narrative materials at Chemawa, Oregon. On August 22 he interrupted his projects in order to go to Siletz. In a letter to his mentor, Franz Boas, dated September 6, 1915, Frachtenberg reported:

> I went over to Siletz last month where the various Indian tribes had a fair for the first time since the establishment of the reservation. While there I collected some 40 dance and gambling songs, love songs, medicine songs and lullabys of the various Athapascan tribes and also a few of the Shastan family (Boas correspondence, American Philosophical Society Library).

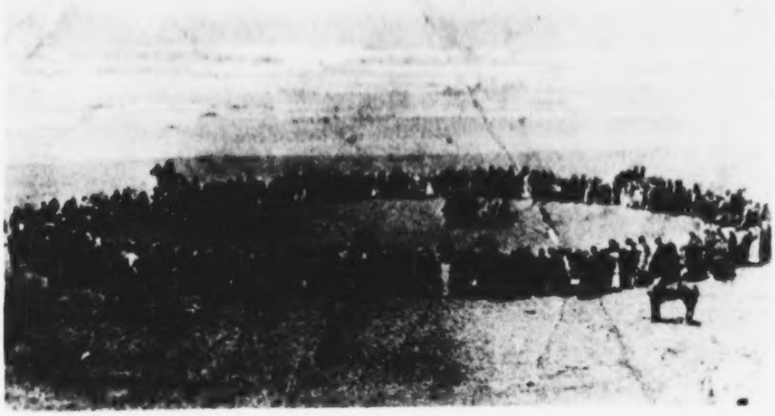
He sent the eighteen cylinders off to Washington, intending "at some future date . . . to make use of these and other Athapascan songs to be collected" (letter to F.W. Hodge, September 16, 1915, in the BAE correspondence files, National Anthropological Archives).

After various Oregon Indian groups had been removed to and consolidated at Siletz, the names of their original home villages were perpetuated as tribal identifications and used in reckoning descent groups (see the 1890 article by J. Owen Dorsey, "The Gentile System of the Siletz Tribes" [*Journal of American Folk-lore* 3:227-37]). In some reference works—for example, Murdock and O'Leary's *Ethnographic Bibliography of North America*—"Chastacosta" is the term used to cover the groups of Tututni, Galice, and Upper Umpqua people. In accordance with current understandings of language relationships, however, Frachtenberg's Siletz recordings have been divided into Shasta, Tututni, and Upper Umpqua components in this catalog. The Tututni sub-groups to which the singers belong are shown above (in brackets following the performers' names) and at the beginning of the **NOTES** for each cylinder.

Melville Jacobs also consulted "Bensel Orten" on Chasta Costa materials in 1928 and Hoxie Simmons on Galice Creek linguistics, etc., in 1935, 1938, and 1939. Jacobs called Simmons "the last well-informed person who could speak Galice Creek Athabaskan"—*International Journal of American Linguistics* [IJAL] 34, no. 3 (1968):183. See pp. 15-18 and 72-76 in William Seaburg's *Guide to Pacific Northwest Native American Materials in the Melville Jacobs Collection and in other Archival Collections in the University of Washington Libraries* (Seattle: University of Washington Libraries, 1982). Harry Hoijer subsequently used some of Jacobs's material and worked with Simmons in 1956 ("Galice Athapaskan: A Grammatical Sketch," *IJAL* 32, no. 3 [1966]: 320-27).

A picture of Frachtenberg and his Indian wife (whom he married at Siletz) is found on p. 179 of

The Indians of Western Oregon by Stephen Dow Beckham (Coos Bay, Oregon: Arago Books, 1977) in conjunction with a note that the ethnologist had worked on the decorations and program for the July Fourth celebration at Siletz in 1912. Beckham and Harriet Duncan Munnick have provided the birth and death dates listed above for some of the singers; the dates were determined from parish records at the mission church of St. Michael the Archangel, Grand Ronde, and from tombstone inscriptions in Paul Washington Cemetery, Siletz.



Feather Dance on the Beach, Newport, Oregon, ca. 1908. *Courtesy of the Confederated Tribes of Siletz Indians of Oregon Archives.*

CYLINDER NO.	884	**TIME**	
AFS NO.	Not assigned	**QUALITY**	

DESCRIPTION 1) Mikunu-tune dance song.
2) Mikunu-tune dance song.
3) Mikunu-tune dance song.

PERFORMER Billie Sampson

NOTES Mikunu-tune. Cylinder broken; not dubbed. [ENCLOSED NOTE]: "Introductions literally translated by Sampson.
1. Dance Song. Introduction: 'You all know me! I have danced and sung before you for many moons but you never gave me a woman as a reward for my efforts.'
2. Dance Song. Introduction: 'I am about to commence a dance. I want you all to help me. You were never wont to assist me before. Please, do it now!'
3. Gambling Song. Introduction: 'Christmas has come! Now it is time to play the guessing-game. I want you all to help me; men and women. Only don't fight. Play fair!'"

CYLINDER NO.	885	**TIME**	2:40
AFS NO.	18,471: A12	**QUALITY**	fair

DESCRIPTION 1) Medicine song of Sampson's wife, an upper Coqille (sic) woman.
2) [1:10] Medicine song of "Coquille Old Whiskers," a relative of Sampson's wife.
3) [1:57] Dance song of the Coos Indians.

PERFORMER Billie Sampson

NOTES Mikunu-tune. Surface noise. Beating and tracking problems. Speech before each song and also at 2:27.

CYLINDER NO.	886	**TIME**	
AFS NO.	Not assigned	**QUALITY**	

DESCRIPTION 1) Gambling song.
2) Dance song.
3) Gambling song.

PERFORMER Joe Cook

NOTES Tutu-tune. Cylinder broken; not dubbed.

CYLINDER NO.	887	**TIME**	4:50
AFS NO.	18,471: B2	**QUALITY**	good
DESCRIPTION	1) Deer Song. 2) [1:55] Medicine song. 3) [3:37] Gambling song.		
PERFORMER	Joe Cook		
NOTES	Tutu-tune. Muffled sound; some vocal distortion. Sprung start on 3) and a tracking problem at the end.		

CYLINDER NO.	889	**TIME**	4:24
AFS NO.	18,471: B4	**QUALITY**	good
DESCRIPTION	1) Daylight song. 2) [:52] Song of Ocean Kelp. 3) [1:34] Song of Screech Owl. 4) [2:13] Song about Rabbit. 5) [3:17] Song about blue and red clouds.		
PERFORMER	Bensell Orton		
NOTES	Chasta Costa. Surface and machine noise. 2) begins with a machine screech. 5) ends with a tracking problem.		

CYLINDER NO.	890	**TIME**	5:13
AFS NO.	18,471: A13	**QUALITY**	good
DESCRIPTION	1) Gambling song. 2) [1:58] Gambling song. 3) [4:12] Gambling song.		
PERFORMER	Hoxie Simmons		
NOTES	Rogue River-Galice Creek. Surface noise. Abrupt beginning on 2) and sprung start on 3). Program ends with tracking problem.		

CYLINDER NO.	891	**TIME**	4:10
AFS NO.	18,471: B1	**QUALITY**	fair
DESCRIPTION	1) Gambling song. 2) [1:33] Gambling song. 3) [1:51] Gambling song. 4) [3:18] Gambling song.		
PERFORMER	Archie Johnson		
NOTES	Rogue River. Machine and surface noise. Sprung starts on 3) and 4). Speed warp in the middle of 3).		

CYLINDER NO. 892 **TIME** 4:40
AFS NO. 22,169: 1 **QUALITY** good/fair

DESCRIPTION 1) Love song.
2) [3:40--Repetition].
PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Occasional overmodulation. Sprung start and slightly different pitch level on 2). [LABEL]: "Note by L.J.F. I suspect this song to be of Shastan origin. Klamath Billie of whom two love songs were recorded claimed to have taught Simmons this song (compare record entitled 'Shasta Love and Gambling Songs.')" See the Frachtenberg Shasta collection.

CYLINDER NO. 893 **TIME** 4:41
AFS NO. 22,169: 2 **QUALITY** fair

DESCRIPTION 1) Dance song.
2) [2:14] War song.
PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Overmodulation and tracking problems.

CYLINDER NO. 894 **TIME** 5:16
AFS NO. 22,169: 3 **QUALITY** good/fair

DESCRIPTION 1) Dance song.
2) [2:21] Dance song.
3) [3:51] Dance song.
PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Overmodulation and tracking problems. Program ends with machine screech.

CYLINDER NO. 895 **TIME** 4:17
AFS NO. 22,169: 4 **QUALITY** good/fair

DESCRIPTION 1) Love-song of female dog.
2) [2:15] Love-song of male dog.
PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Overmodulation and slight tracking problems. Abrupt beginning on 2).

CYLINDER NO.	896	**TIME**	4:38
AFS NO.	22,169: 5	**QUALITY**	good/fair

DESCRIPTION 1) Medicine song.
2) [2:15] Medicine song.

PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Overmodulation and minor tracking problems. Beating ca. 2:00.

CYLINDER NO.	897	**TIME**	4:37
AFS NO.	22,169: 6	**QUALITY**	good/fair

DESCRIPTION 1) Lullaby.
2) [2:08] Lullaby.

PERFORMER Hoxie Simmons

NOTES Rogue River-Galice Creek. Surface noise. Overmodulation in the latter part of the program.

UPPER UMPQUA INDIAN MUSIC

THE LEO JOACHIM FRACHTENBERG COLLECTION

COLLECTOR: Leo Joachim Frachtenberg (1883-1930)

PERFORMER: Jack West

LOCATION: Siletz, Oregon

DATE: End of August, 1915

SPONSOR: Bureau of American Ethnology

PROVENANCE: National Archives
7th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408

CYLINDER NUMBER: 888

AFS NUMBER: 18,471: B3

One four-inch cylinder containing Umpqua Indian music recorded at Siletz, Oregon, in August 1915 by Leo Joachim Frachtenberg. The cylinder was transferred from the National Archives in 1948.

Frachtenberg had been working on Shastan, Athapaskan, and Alsea narrative collections and linguistics at Chemawa, Oregon; he interrupted those projects on August 22 in order to go to Siletz. While there he recorded eighteen cylinders of Shastan and Athapaskan songs, intending "at some future date . . . to make use of these and other Athapascan songs to be collected" (letter to F.W. Hodge, September 16, 1915, in the BAE correspondence files, National Anthropological Archives). On the basis of the collector's reference only to Athapaskan and Shastan recordings, this cylinder has been identified as Upper Umpqua; the Lower Umpqua language belongs in a different linguistic category (Penutian).

In this catalog, Frachtenberg's Siletz materials have been divided into Shasta, Tututni, and Umpqua components in accordance with current understandings of language relationships. Only one Umpqua cylinder has been found, though a BAE list indicates that there should be another (only seventeen of the eighteen recorded cylinders are presently accounted for).

UPPER UMPQUA INDIAN MUSIC
THE LEO JOACHIM FRACHTENBERG COLLECTION

CYLINDER NO.	888	**TIME**	4:43
AFS NO.	18,471: B3	**QUALITY**	fair

DESCRIPTION	1) Gambling song. 2) [1:51] Dance song. 3) [3:41] Medicine song.
PERFORMER	Jack West
NOTES	Surface noise and muffled sound. Beating; the cylinder has a full-length crack. Sprung starts on 2) and 3); tracking problem at the end.

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